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JANUARY 29, 1905.

**R**ICHARD STRAUSS' "Taillefer," a new work for orchestra, chorus and soloists, was given here for the first time at the third concert of Siegfried Ochs' Philharmonic Chorus Monday evening. In a work by the greatest advocate of program music we naturally expect to find some underlying poetic idea, and this time Strauss' source of inspiration is Ludwig Uhlan's ballad, "Taillefer," a story of Duke William of Normandy and his faithful servant and sweet singer Taillefer, who later becomes his knight. Being a tale of William the Conqueror, the poem, of course, treats of that warrior's invasion and conquest of England and his coronation on the battlefield of Hastings.

Strauss' musical setting of this rugged and martial theme is heroic and wonderfully characteristic. He gives the monologues and dialogues to the soloists, while the action is described by the chorus. Although his treatment of choruses and soli is masterly, yet the real musical significance of the composition lies in the orchestra. It begins quietly and smoothly, but soon instills forebodings of something terrible about to happen, suggestions of a great and impending catastrophe, which comes in the shape of the battle of Hastings, the climax of the work, which Strauss works up with tremendous power. His description of the combat itself is grandiose.

If "music is expression," as Von Hausegger, the elder (the great German authority on art æsthetics), declared, then Strauss, as a composer of music, stands unique, for in depicting events of life and in the delineation of the concrete he is unrivaled. Yet beauty surely is a prime factor in music. The supreme greatness of Beethoven lay in his ability to combine beauty with expression, as for instance in his "Pastoral" symphony. There is no reason why program music should not at the same time be beautiful music, if the requirements of abstract tonal beauty are not lost sight of.

Strauss, in his symphonic works, as is well known, has gone to great lengths in order to describe the doings of his heroes, and indeed, his subjects were mostly such as required drastic treatment. It would now seem that he is turning his attention more to the needs of plastic beauty. His "Symphonia Domestica" is simpler than its forerunners, and in "Taillefer" this tendency is still more noticeable. In this work, with its melodic and rhythmic outlines, and with its harmonic structure, the great composer speaks to us grandiloquently. The composition is by no means so complicated as at first it seems to be. Perhaps Strauss has "ausgetobt." At any rate it is a joyful sign when, with all the marvelous resources at his command, he shows the inclination to devote himself more to the service of absolute beauty in music. The composer conducted in person and his success was enormous.

The other numbers of the program, all novelties at these concerts, were "Chor der Toten" and "Schmiedschmerz," by Fritz Neff, the late young Munich composer, and Bach's rarely heard humorous cantata, "Der Zufriedengestellte Aeolus." Neff's compositions, especially the "Chorus of the Dead," which is the more important of the two works, although lacking in maturity, reveal a great deal of talent for characteristic moods and orchestral

coloring. He was a composer of great promise, and his early death is lamentable.

Bach's merry cantata was delightful and all the more effective for coming after the gloomy Neff compositions. It was written in 1725 for the students of Leipsic University, on the occasion of the birthday celebration of August Müller, their favorite professor. The text tells us how Aeolus, in his "Gebermuth," decides to let loose his windy forces and devastate the earth. Various gods and goddesses, as Zephyrus and Pomona, patroness of fruits, protest against this action, but all in vain. Finally Pallas, goddess of wisdom, successfully intercedes on the ground that it would never do to disturb the birthday celebration of her Müller, her August. Both text and music are full of naïve, frolicking humor. It was most interesting to make the acquaintance of this light and merry side of Bach's character. I should never have supposed that the great Leipsic cantor, who was nearly always engrossed in profound musical problems, could be so gay and "ausgelassen."

The soloists of the evening were Emilie Hertzog, soprano; Gertrud Fischer, alto; Hans Rüdiger, tenor, and Johannes Messchaert, bass, and they were all good excepting the tenor, whose voice was rather weak. Siegfried Ochs conducted with great mastery and with fervor.

A notable pianistic event was the appearance of Moriz Rosenthal, with orchestra, in the Philharmonie Wednesday evening. This was his fifth sold out concert thus far this season, and the large hall of the Philharmonie was crowded with a cultured musical audience, in which were to be seen such artists as Teresa Carreño, Bertha Marx-

Chopin, and the Schumann "Symphonic Etudes," he appealed to us chiefly through his great musicianship.

In Rosenthal's playing the maturity of ripe manhood speaks to us. The forces at his command are so manifold, so varied, and he is so far above the work in hand, that he at once wins the confidence of the audience, which gives itself up fully to the magic of his playing. This Jove of the piano, with his musical thunderbolts, can produce tones as ethereal as the æolian harp. He has secured a powerful hold upon the Berlin public, and whenever he appears here he can be assured of crowded houses and enthusiastic receptions. Rosenthal is the most interesting and commanding figure in the pianistic world today. His powers are phenomenal, and he fairly hypnotizes the public. No other pianist since Rubinstein has ever given five concerts in Berlin to sold out houses within the space of a few weeks, and none other has aroused such unparalleled enthusiasm. And it is the same wherever the little giant appears. In Vienna recently the public literally fought for tickets, hundreds of persons being turned away at the box office, and the critics proclaimed Rosenthal the greatest living pianist.

Mischa Elman, the violin prodigy, drew a good sized audience on Friday evening to the Philharmonie, where he concertized with the Philharmonic Orchestra. The boy is a marvel, and his performance of the great Tchaikowsky concerto would have done credit to many an older and more famous name. The wonderful cunning of his left hand, the bold freedom of his right arm are fully on a par with his ripe understanding and temperament. Flaws can be picked in him, but as a whole he is beyond the pale of criticism.

At his popular concert Sunday evening Willy Burmester played the Bach A major and Mozart C major sonatas, two seldom heard works for violin and piano; the Mendelssohn concerto, and Paganini's "Witches' Dance." Neither of the two sonatas is very grateful or adapted to displaying a violinist's capabilities, but in his two solo numbers Burmester shone in all his glory. His broad treatment of the Mendelssohn first movement, his beautiful cantilena in the andante, and his wonderfully delicate and scintillating technique in the finale were worthy of the greatest admiration. In the Paganini piece the great violinist gave free rein to his virtuosity. It was a brilliant performance and called forth storms of applause.



THE JOACHIM QUARTET.

Goldschmidt, Xaver Scharwenka, D'Andrade, Burmester, Gérardy and many others. Of Rosenthal's tremendous success I have already briefly informed you by cable. The applause at the close of his program, after his "Vienna Carnival," his third encore, baffles description. The audience was wild with delight.

If any were laboring under the delusion that Rosenthal is not an interpreter of the highest musical type, it must have been dispelled by his marvelous performance of the Chopin E minor concerto. This most poetical of all piano concertos the great pianist gave with the conception of the true poet, with wonderful, spiritual tone, and with healthy sentiment. His rendering of the delicate filigree work of the slow movement was a poem in itself. One forgot all about the mechanism of his playing, so perfect was his technique, so beautiful his touch. In the Liszt E flat concerto, which, had it been written expressly for Rosenthal could not have suited him better, all of his great pianistic qualities were shown off in the most dazzling light. And in his soli, the "Nouvelle Etude," and his own arrangement in sixths and thirds of the D flat valse by

Paul Elgers gave a concert in the Singakademie with the Philharmonic Orchestra last evening, playing three violin concertos, namely, the Bach E major, the Saint-Saëns A major, and the Sinding A major. Elgers, who has spent a year in Paris studying with Albert Géluso, has made great strides in his art since his first successful appearance here two years ago. His technique is bigger and surer, his intonation truer, his tone larger and of a finer quality, and his "Vortrag" broader and deeper. At the very start, in the adagio of the Bach concerto, he drew a beautiful tone and played with lofty conception and great fervor and intensity. Elgers' strongest point is cantabile playing, where his warmth and breadth of style are best displayed. He has also dash and vim in his passage work, as was especially noticeable in the Sinding concerto, of which the spirit and exuberance were admirably brought out. Although handicapped by a bad violin, Elgers produced an excellent impression. His playing improved as the evening wore on, and best of all was his rendering of the prelude from Bach's unaccompanied violin sonata in G minor, which was one of his encores. This was a really masterful performance. His playing elicited enthusiastic and prolonged applause. Elgers is not a virtuoso nature, and does not try to shine by means of a display of technical



powers. He seeks and finds his satisfaction in the interpretation of good music.

James Rothstein gave a concert at the Hochschule with compositions of his own. Numerous works for voice, violin and piano were heard. In the simpler forms of expression Rothstein shows pleasing melodic invention and interesting harmonic backgrounds. In the thirteen variations for piano he reveals considerable variety and a thorough knowledge of the instrument. Perhaps his most characteristic numbers were three Jewish songs. He is a prolific writer, this cycle of songs bearing the opus number 79, although he is only about thirty years old.

Mark Hambourg was in better form at his second recital than at his first. He revealed more lyric qualities, more delicacy and refinement of touch, than he has hitherto displayed here. He played the "Funeral March" from the Chopin B flat minor sonata beautifully and in the G major nocturne, too, his wonderful touch and singing tone proved that the young lion is not all storm and passion. In the Liszt arrangement of Mendelssohn's music to "A Midsummer Night's Dream" he let loose his virtuosity and impetuosity. There is something grand and elemental about his playing that never fails to produce a big effect. His style is bold and free, and his technic and temperament are so great that he is often led to excesses, overstepping the bounds of tonal beauty. Yet he should not be otherwise at his age. He is true to his own nature in his playing and he will probably tone down with greater maturity. This period of storm and stress is most interesting. Genius shines through everything he does. For me there is something inspiring in the wild freedom of his barbaric temperament, his astounding technic, and his strong and rugged personality.

Hambourg will give still another recital on January 31, making his fifth appearance in Berlin.

Kubelik's second concert with piano drew a large audience to the hall of the Royal Hochschule. In spite of the hall's abominable acoustics the celebrated violinist produced a great effect by his playing. His chief number was the Paganini concerto, which he gave with all the smoothness and polish of his well known virtuosity, but without the bravura which the piece demands. His tone in cantabile playing was pure and sweet, forcibly reminding one of Sarasate's tone of yore. Kubelik is lacking in depth and temperament, yet there is a poetical touch about him, and he certainly has gained a strong hold on the public. He does not satisfy artists, but his popularity with the masses is tremendous.

Among the débutants of the week were numerous pianists, of whom the most important was Louis Edger, a pupil of José Vianna da Motta. Edger gave a recital in Bechstein Hall on Friday evening. The young man has talent of the highest order, and without doubt is destined to become a pianist of the first rank. He has a remarkably clear, sure, pearly technic, great command of the tonal resources of his instrument, lots of fire and go, and his conception of such works as the Beethoven E flat sonata, op. 27; the Schubert

A minor sonata and numerous Chopin compositions showed that he has the penetrating glance and understanding of the true artist. His conception of these compositions was thoroughly musical, and his rendering of them so finished that it was a joy to listen to him. Like most of the younger generation of pianists, Edger at times goes at the piano with hammer and tongs, but there is intelligence in his impetuous attacks, and the more lyric sides of his playing reveal so much poetry and tenderness that there is no danger of his impetuosity drowning out his spiritual qualities. He is a young artist whose career will be worth watching.

My assistant, Miss Allen, writes:

"At her very successful recital of Tuesday, Lula Myscz-Gmeiner repeated several of the Reger songs so lately given here for the first time, and made in them even a more favorable impression than in the Strauss, Hess and Wolf numbers of her program. On a second hearing these songs, 'Aeolsharfe,' 'Flieder' and four from 'Aus den Schlichten Weisen' are even more frankly pleasing than at first. They are more melodious than Strauss' and have a tendency to charming, old fashioned quavers up and down the scale, which remind one forcibly of Handel. Throughout her program Frau Myscz-Gmeiner sang with splendid voice and fine effect, achieving instantaneous success with her exceptionally large audience."

Therese Behr appeared in an unusual program on Wednesday evening, singing Schumann's "Dichterliebe" and six sacred songs by Beethoven. Her voice was charming, as always, and with the richness of her tones and the earnest warmth of her expression she gave a very fitting rendition of the beautiful Schumann cycle. She was at her best, perhaps, in the Beethoven sacred songs. Here her commanding presence and dignity of style, supplemented by the depth and control of her singing, gave her work an impressiveness almost prophetic. Fräulein Behr is one of the rare artists who are in every way fitted for great oratorio singing. Schnabel accompanied with great skill and contributed some soli.

The Philharmonic Trio—Witek, Gerhardt and Malkin—gave its fourth concert on Friday night, playing in artistic style trios by Klingler and Smetana. The work of this organization is always correct, in good tonal balance, and thoroughly sound in conception, and one may depend upon hearing finished, musicianly programs at its concerts.

The magic name of Pablo de Sarasate made the people swarm like bees to the Philharmonie on Friday night. As this was to be his only appearance here this season the famous old Spaniard was heard in numerous numbers, namely, the "Kreutzer" sonata and the F major romance by Beethoven, and the Bach E major prelude for violin alone, not to mention two old time distortions of his own, a fantasy upon "Don Juan," by Mozart, and an arrangement of the Bach air, so well known by Wilhelmj's adaptation of it for the G string. The aged artist still has something of the virtuoso about him. He did tune his instrument half a tone sharp for the "Kreutzer" sonata, but

when he returned to his rightful tonal senses he played with marvellous finish, at times with delicacy of feeling and with wonderful sweetness of tone. The Bach prelude, however, was rendered at a tempo so astounding that its Johann Sebastian flavor was utterly destroyed. As for Sarasate's own arrangements, moreover, even his virtuosity could not make them palatable in any respect. The old artist is plainly nearing his dotage. His intonation is far from flawless, his grasp of musical standards (so far as he ever had any) is departing, and above all, he insists on padding his programs with fantasies of his own arrangement, things which might have passed muster in the palmy days of "Convent Bells" and the "Maiden's Prayer," but are now both wearisome and tasteless. Tempus fugit—and may certain styles of victimizing the guest composers flee with it!

Both Sarasate and Bertha Marx-Goldschmidt, who played the "Kreutzer" piano part excellently and some soli fairly well, received prolonged applause and were compelled to give encores.

Conrad Ansoerge is the piano idealist par excellence. This he proved in his recital of Saturday evening, playing in delightful style the F sharp minor sonata, some of the "Kinderscenen" and smaller numbers by Schumann, as well as the Liszt B minor sonata. Many of his hearers must have felt that here was a musician who so infused his own exquisite conceptions into musical compositions that they seemed webs woven then and there by his own dreaming fancy, rather than set reproductions of other men's works. He showed himself to be one of the few who fully comprehend Schumann's swift moods as they run the whole gamut of emotion, from tenderness to wildest passion. Even the less grateful themes of the Liszt sonata he made dignified and moving. So rapt was the attention that a momentary silence followed each number before the applause, and at the close of the program such a thunder of approbation broke forth that, against his will, Ansoerge was compelled to give an encore, the Chopin berceuse.

Hugo Heermann has secured as his chief assistant for his violin school in Frankfurt Hugo Kortschak, a pupil of Sevcik, whom the Prague master considers one of the greatest exponents of his school. Professor Heermann is meeting with marked success in his new undertaking.

Sol Marcossion, the Cleveland violinist, who, together with his wife and child, has been spending the first half of the season in Berlin, recently sailed for home. During his stay in the German capital Mr. Marcossion came in touch with most of the prominent artists of the day, and the stimulus of such contact and of hearing many of the world's celebrated musicians has given new impetus to

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his playing. Mr. Marcossion is an excellent violinist, who combines high technical skill with sound musicianship and great warmth of expression.

On February 15, in Beethoven Hall, will be held an anniversary celebration for Prof. Gustav Hollaender, who just ten years ago became director of the Stern Conservatory. When he bought the institution it had but 200 pupils. Through his efficient administration it now has nearly 1,200, and is one of the leading conservatories of Europe.

This year's festival of the Allgemeiner deutscher Musik-Verein will be held at Graz about the middle of May. The date has not yet been definitely determined upon, nor has the program been published.

There is a plan on foot in Berlin to hold a three days' Handel festival here the middle of next April. A committee has already been formed, with Count Hochberg at the head, and Joseph Joachim, Siegfried Ochs and George Schumann have promised their assistance.

A Beethoven festival will be celebrated at Bonn from May 28 to June 1, at which Beethoven's chamber music works, and also compositions of this class of an older period, will be performed. The Parisian Society of Old Instruments, which is at present concertizing in Germany with great success, will take part in the festival.

Heinrich Hammer, the eminent conductor, of Lausanne, will soon make a conducting tour through Sweden and Norway. Hammer, who is a conductor of the first rank, will lead the Philharmonic Orchestra at Marteau's concert here in March, when the violinist, among other things, will play the viola solo in Berlioz's "Harold" symphony.

Arthur Hartman, the violinist, is also at present making a tour of Sweden, where he is meeting with fine success.

Edouard Reuss, the well known Dresden pianist, has been having marked success in Karlsruhe, Cassel, Wiesbaden and Frankfurt, not only as a performer but also as a lecturer on "The Natural Foundation of Piano Technic." The daily papers of these cities speak very highly both of his theoretical views and of his practical application of them at the instrument. The Wiesbadener Tageblatt calls his playing "eine musikalische, pianistische Heldentat."

The complete concert and opera list of the week is as follows:

**SUNDAY, JANUARY 22.**  
Beethoven Hall—Willy Bumester, violin.  
Philharmonie—Philharmonic "Pop."  
Royal Opera—"Der Freischütz."  
West Side Opera—"Curious Women."  
National Theatre—"The Magic Flute."

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# MONDAY, JANUARY 23.

Bechstein Hall—Marie Barinowa Malmgren, piano.  
Beethoven Hall—Mark Hambourg, piano.  
Philharmonie—Philharmonic Choir.  
Singakademie—Harriet Oelsner, vocal.  
Royal Opera—"Der Fliegende Holländer."  
West Side Opera—"Undine."  
National Opera—"Il Trovatore."

# TUESDAY, JANUARY 24.

Bechstein Hall—Gottfried Galston, Richard Buhlig, piano.  
Beethoven Hall—Lula Myas-Gmeiner, vocal.  
Philharmonie—Large Hall—Philharmonic "Pop."  
Philharmonie—Small Hall—Elsa Müller-Götze, vocal.  
Singakademie—Helene Obronaka, piano.  
Royal Opera—"Die Weisse Dame."  
West Side Opera—"Curious Women."  
National Opera—"Rigoletto."

# WEDNESDAY, JANUARY 25.

Bechstein Hall—Benefit concert; Achron, violin; Dransen, 'cello; Martha Lehmann, piano; and Marta Sandal-Bransen, vocal.  
Beethoven Hall—Therese Behr, vocal.  
Philharmonie—Large Hall—Moriz Rosenthal, piano, with Philharmonic Orchestra.  
Philharmonie—Small Hall—Elsa Grunert, piano; Lilly Hadenfeldt, vocal.  
Singakademie—Anna Stephan, vocal.  
Royal Opera—"Der Roland von Berlin."  
West Side Opera—"Der Prophet."  
National Opera—"Donna Juanita."

# THURSDAY, JANUARY 26.

Bechstein Hall—Philharmonic Trio.  
Beethoven Hall—Susan S. Metcalfe, vocal.  
Philharmonie—Pablo de Sarasate, violin; Bertha Marx-Goldschmidt, piano, with Philharmonic Orchestra.  
Hochschule—Jan Kubelik, violin.  
Royal Opera—"Rienzi."  
West Side Opera—"Don Juan."  
National Opera—"Die Jüdin."

# FRIDAY, JANUARY 27.

Bechstein Hall—Louis Edger, piano.  
Beethoven Hall—Misha Elman, violin, with Philharmonic Orchestra.  
Singakademie—Helene Fürst, violin; Martha Arndt, vocal.  
Royal Opera—"The Barber of Seville."  
West Side Opera—"Curious Women."  
National Opera—"Gute Nacht."

# SATURDAY, JANUARY 28.

Beethoven Hall—Conrad Ansoerg, piano.  
Singakademie—Paul Elgers, violin, with Philharmonic Orchestra.  
Hochschule—Concert, consisting of compositions by James Rothstein.  
Royal Opera—"Mignon."  
West Side Opera—"Curious Women."  
National Opera—"La Traviata."

Our Consul General, Frank Mason, is to be removed to Paris, and his successor in Berlin will be Mr. Roosevelt, now Consul General of Belgium, at Brussels, a cousin of President Roosevelt. Mr. and Mrs. Mason's departure from the German capital will be deeply regretted by their many friends here.

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## CITY OF MEXICO.

CITY OF MEXICO, January 25, 1905.

NICOLAS DE LORENZO, the violinist, formerly of Naples, who gave a farewell concert here last Wednesday night, will shortly leave for San Francisco, Cal. His concert was well attended, and he, as well as his assisting artists, gave the audience much pleasure. Lorenzo was assisted by L. David, the 'cellist, who, by the way, is the manager of Wagner & Levien, the large music firm who have stores all over the republic and also a large publishing house in Leipzig; the others taking part were M. Meerloo and E. Freund, which completed the string quartet.

Alberto Villaseñor, the celebrated Mexican pianist, gave a farewell concert at the Arbeau on the 4th of this month. There were many of the diplomatic corps in attendance, as also were President and Mrs. Diaz. Mr. Villaseñor goes to Europe in a few days for an extended concert tour.

The Scognamiglio Opera Company opened here last Saturday night in "The Geisha" (Sidney Jones). Of course it was very Italian in every regard. Some of the characters were well taken, especially the tenor role, which was allotted to Signor Vanutelli, who is a splendid singer. He has a great reputation in South America in "La Tosca," and it is to be hoped that we will have a chance of hearing him in that opera. Mimosa San was very well sung and acted by a pretty little woman, A. Ferratti, and the leading comedy role was by Y. Bertinni, all well sustained characters. Zeller's "Vendador de Pajaros" (Bird Seller) will be the opera for tonight, and on Thursday we are promised "Le Saltimbanchi," by Louis Game, a work never before presented to the Mexican public.

The sisters Linda and Amelia Costa, who were here with the Barilli ballet troupe last month, and took part in "Coppelia" and "In Japan," have been engaged by Scognamiglio and took part in "The Geisha," and will also do dancing in any of the other operas which this company will put on during their stay here.

Rita Villa, who has played the harp here for several seasons in orchestras, has been engaged as teacher of that instrument in the National Conservatory of Music.

The well known opera singer Chalia is in the city and it is rumored that she is trying to organize a company to go on the road.

The Teatro Principal troupe will soon be much strengthened by the arrival of Concha Martinez from Spain. She is a great favorite here in zarzuela (musical comedy).

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HOTEL CECIL, LONDON,  
February 1, 1905.



WHEN a composer is asked to conduct a symphony concert it is, perhaps, only natural that he should like to include a little of his own music in the program, especially if other conductors are painfully blind to the merits of that music and refuse to play it at any price. But when he fills the program, not only with his own music, but also with that of his friends and invites other friends to play and sing, he is going a little too far, unless he is defraying the cost of the concert himself, in which case he has a perfect right to do as he pleases. So far as I am aware, however, Sir C. V. Stanford was not defraying the cost of the fourth of the London Symphony Orchestra's concerts, which took place at the Queen's Hall on Thursday afternoon, and he had therefore no right to give his own music and that of Sir Hubert Parry such a very prominent place in the program. No doubt he was actuated only by the highest motives. He probably thought that his own "L'Allegro ed il Penseroso" symphony had only to be known to be appreciated, that Sir Hubert Parry's symphonic variations have never received proper justice, that if the public only knew Brahms' B flat piano concerto better they would take it to their hearts, and that Leonard Borwick is the only pianist who can awake them to a proper understanding of its merits.

The fact remains, however, that all these works are practically concert failures, for even the concerto has never gained very many admirers. Moreover, the London Symphony Orchestra is not a philanthropic institution, run with a view to championing neglected masterpieces. It is a strictly commercial institution, which has got to pay its way. The members, who are not rich men, have all invested money in it, and they expect to make a profit out of it. They cannot, in fact, afford to run it at a loss. Consequently Sir C. V. Stanford had no right to choose such a program, and I am not surprised to learn that the orchestra was not best pleased about it. If it had been at all representative of English music the matter might have been different, and he could have been forgiven, even though his enthusiasm in such a case as this would have been a

little misdirected. But it was merely representative of a reactionary clique, and the modern school of British composers had no place in the program.

Personally, I have no very strong objection to Stanford's music. It is infinitely better than that of most of the Academics, and at times, notably in "Shamus O'Brien" and some of his songs, he has given us some really excellent work. But the symphony is by no means in his best vein. Some of it is effective enough, and it is all very cleverly written, but in a symphony we want to see the hand of a master, and we could look for it here for a couple of years without finding it. It has only its cleverness and a certain flow of attractive melody to commend it, and it is altogether lacking in originality. Stanford's serious music has very little style of its own. It is simply a hodge podge of the styles of other composers, and that being the case, it cannot be satisfactory.

But the symphony seemed a perfect gem when compared with Sir Hubert Parry's orchestral variations. No doubt they are highly ingenious, but ingenuity is not everything, and for sheer dullness it would be difficult to find their equal. The analytical program said that the air on which they are founded "might fitly have been sung by one of the old sea dogs of Elizabeth's day." If the sea dog in question had attempted to do anything of the kind, I should imagine that he would have been gagged and thrown overboard by his outraged mates.

Stanford also represented himself in the program by his "Five Songs of the Sea," which were written for the recent Leeds festival. They were sung by Plunket Greene, whom, truth to tell, they do not suit particularly well. Mr. Greene is a splendid artist, probably one of the finest of the day, notwithstanding his tendency to sing with his elbows. But even his most ardent admirer can hardly deny that he has one failing, and that is that if a temptation to shout is thrown in his way he is absolutely powerless to resist it. These songs afford him such a temptation, and he went tooth and nail for them on Thursday, with the result that his tone was harsh and unpleasant and his intonation was far from being above suspicion. Leonard Borwick's per-

formance of Brahms' concerto, to which I have already alluded, was terribly dull, and the program was completed with Saint-Saëns' symphony poem, "Phaeton," the most satisfactory feature, perhaps, of the whole concert.

The Royal Choral Society gave a double bill at the Albert Hall in the evening. The first part of the concert was devoted to Berlioz's only oratorio, "The Childhood of Christ," which, for some unaccountable reason, has been laid on the shelf for many years. It is far from being one of the most characteristic of its composer's works, for the subject is treated with a straightforwardness and simplicity which, though eminently suited to it, are quite foreign to his style. It has one or two dull moments, but it contains a great deal of very delightful music, and it may be recommended strongly to the attention of country choral societies, who are on the lookout for something fresh, melodious and not too difficult. The performance was scarcely as perfect as it might have been. The singing of the Royal Choral Society, indeed, always gives one the impression that the rehearsals have been insufficient, and that it is reading the music when it ought to know it perfectly. The second part of the program consisted of Sir Alexander's Mackenzie's Leeds cantata, "The Witch's Daughter," which can only be described as the apotheosis of the commonplace. It was a complete failure at Leeds, where it was slated unmercifully all round, and why in the world the society would have wished to bring it to town is past the comprehension of man. A humorist has renamed it "The Ditch's Water." The soloists of the evening were Madame Sobrino, David T. F. Davies, Lloyd Chandos, Dan Price and Frederic Ranalow.

Boris Hambourg is a young violoncellist who is going to do great things, and he gave even more convincing proof of his powers at his second recital, which took place at the Bechstein Hall on Wednesday afternoon than at his first in November. Technically speaking, he has really nothing left to learn, and his execution is already that of a finished virtuoso. But in addition to this he has the instincts of a real artist of the most sincere and refined type. He met with his greatest success on Wednesday in Locatelli's sonata in D, and the beauty of his tone and the finish of his phrasing stamped him at once as a violoncellist of the front rank. Tchaikowsky's "Variations sur un Theme Rocco," two studies by Duport and a prelude by Bach were no less cleverly played, and his second recital will be awaited with considerable interest.

Henry Wood's devotion to Tchaikowsky is such that he is unable to resist the temptation to give us a Tchaikowsky program whenever he can possibly do so. Fully three-quarters of the symphony concert at the Queen's Hall on Saturday were devoted to the Russian writer, the only other composer represented being Richard Strauss. The F minor symphony, No. 4, and the "Romeo and Juliet" overture were both very well played, and so, too, was Strauss' "Don Juan," but none of the readings call for any especial comment, for Mr. Wood has played these three works here times without number. Lula Myszkmeiner was to have been the vocalist of the concert, but she was unfortunately too unwell to appear. Her place



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He played the "Wanderer" melody in the adagio most delightfully, with a true appreciation of its rare poetic value. \*\*\* He is evidently a genuine musician.—*New York Evening Post*.

Mr. Da Motta played the fantasia with fine spirit, clarity of tone and crispness.—*New York Evening Telegram*.

Da Motta played with the skill of a highly accomplished pianist, with the lucidity and feeling of a practiced musician of fine and quick understanding, and with the polish of a virtuoso who has a delicate sense of style.—*New York Globe*.

Da Motta's debut gave an inkling of his title abroad, "the Sarasate of the piano." His performance made a distinctly popular impression.—*Evening Sun*.

Da Motta is an admirable pianist. His conception of Schubert's fantasia is infused with sound and sweet feeling. He plays with fine knowledge and command of the mechanics of his art.—*New York Tribune*.

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was taken by Mrs. Henry Wood, who proved an excellent substitute, singing the letter song from "Eugen Onegin" with all her accustomed taste.

At the Curtius Concert Club meeting at the Bechstein Hall on the same afternoon Agnes Janson made her re-appearance in London after a somewhat lengthy absence. She was once a well known figure at concerts and at the opera, but she retired on her marriage. She has now, however, decided to return to public life, and she showed that her singing has lost none of its charm in the interval. She has not only a fine voice but she has also a thoroughly good style, and Strauss' "Traum durch die Dämmerung" and Henschel's "Morning Hymn" were particularly well sung. The Carpenter Quartet, a good combination of players led by Netti Carpenter, contributed quartets by Dittersdorf and Schubert to the program.

Madame Albani gave the first of a series of three concerts at the Crystal Palace on the same afternoon, when she was assisted by Ada Crossley, Leonard Borwick and Lady Hallé.

The second of L. Rainbow's subscription concerts did not attract quite so large an audience as it deserved to the Aeolian Hall on Monday evening. The burden and heat of the evening was born by Gertrude Peppercorn and Hugo Becker, two excellent artists, who ought always to be sure of big houses. They joined forces in Beethoven's sonata in A for piano and violoncello, of which they gave a thoroughly sound and interesting performance, while later they each played two groups of solos, Becker delighting his audience with his broad, sane readings of two movements from Boccherini's sixth sonata, the adagio from Schumann's concerto and Haydn's "Minuetto Variée," while Miss Peppercorn once more showed herself to be an artist of exceptional ability in Chopin's F minor fantasia and studies in F and A minor. Miss Peppercorn undoubtedly has a strong individuality, and she always throws a fresh light upon everything that she interprets. I hope, however, it is not ungallant to suggest that she might cultivate a little more repose at the piano. All the pupils of Tobias Mathay err a little in this respect. It is a mannerism of their master, who may frequently be seen at a concert swaying to and fro like a reed in a storm, even when he is merely playing the part of a listener.

It is announced that the applications for the guinea and half guinea seats for the special performances of the "Ring" at Covent Garden in May have been so numerous that the seats have already all been allotted.

Arthur Herve, the well known critic and composer, is to conduct a concert of his own works at Bournemouth on Thursday.

Sir Edward Elgar has been appointed a corresponding member of the Maatschappij tot Bevordering der Toonkunst. It is quite untrue that one of the conditions is that he shall learn to pronounce the name of the society. It is felt that such a condition would be altogether too prohibitive.

ZARATHUSTRA.

### LONDON NOTES.

Overheard at the last Queen's Hall Symphony concert, after a performance of Strauss' "Don Juan": Fuller Maitland said: "I am becoming a much better sailor; I don't feel nearly so sick as usual." Mr. Maitland, like George Nathaniel Curzon, is "a most superior purzon," and doubtless Richard II will duly appreciate the subtle flattery and refined humor of the music critic of the Times.

Last week, in a private performance of Romberg's "Toy Symphony," the cello part was played by Harold Bauer.

Maud MacCarthy, the young Irish violinist, will have the assistance of Fritz Steinbach and the London Symphony Orchestra at both her concerts at Queen's Hall. On Thursday she will play the solo portions of Brahms' concerto, and the program will also comprise Beethoven's fifth symphony and Richard Strauss' tone poem, "Tod und Verklärung." Miss MacCarthy will play Tchaikowsky's concerto on the 7th inst., when Brahms' first symphony will also be given.

Plunket Greene will bring forward a new song cycle, consisting of ten numbers, by Dr. Arthur Somervell, entitled "A Shropshire Lad," at his recital at the Aeolian Hall on Friday afternoon.

A concert party, arranged by Messrs. Ashton, of London, which includes Elisabeth Parkina, Margaret Thomas, Whitworth Mitton and Arnold Földes, the cellist, has left for Australia, where a tour has been arranged under the direction of Mr. Williamson. After giving concerts in the principal towns of Australia and New Zealand the artists in question will return to England in May, when Miss Parkina is due at the Royal Opera, Covent Garden. Mr. Földes, who only recently concluded a successful tour in South America, arrived in London only three days before his departure

for Australia. On his return he will undertake a tour in North America.

Five of Beethoven's sonatas will be played by Frederic Lamond at his recital, under the auspices of the Curtius Concert Club, at Bechstein Hall on Saturday afternoon. Among the chosen works are the "Moonlight," "Appassionata," and "Waldstein."

Sir Alexander Mackenzie, of the Royal Academy of Music, will deliver three lectures, with musical illustrations, on "The Bohemian School of Music," at the Royal Institute, on the afternoons of Saturdays, February 4, 11 and 18.

Sir Charles Stanford's "The Revenge" and Edward German's "Welsh Rhapsody"—which was successfully produced at the Cardiff festival last autumn—will be performed on Saturday evening, under the direction of Allen Gill at the concert to be given by the Alexandra Palace Choral and Orchestral Society.

The London Daily Telegraph says: "As an instance of vitality and perseverance the 'Après Midi Instrumentales,' conducted by Francesco Berger, are quite worthy of notice. These classes for the study and practice of concerted piano music were founded as far back as 1868, and have continued ever since, as far as we remember, without a break. This is probably a 'record' as the achievement of an individual professor." Mr. Berger is, and has been for many years, the esteemed honorary secretary of the Philharmonic Society.

Ninety sculptors, presumably all Italian, are competing for the honor of designing the Milan monument to Verdi. They now are waiting for the verdict.

The next London Symphony concert, on Thursday afternoon, February 16, will be conducted by Colonne. Johannes Wolff will be the solo violinist and will play for the first time in London the new "Caprice Andalouse," by Saint-Saëns, which is dedicated to him. The program will include César Franck's symphony in D, a suite by Bach, and compositions by Berlioz. The sixth and last concert of the series, on March 8, will be devoted to works by Sir Edward Elgar, conducted by the composer. The program has been altered and will include two entirely new works, a march in C minor, "Pomp and Circumstance," No. 3, and an introduction and allegro for string orchestra.

Mr. Schulz-Curtius announces a concert for March 27, when Dr. Richter will conduct the London Sym-

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phony Orchestra. Wagner and Beethoven will furnish the program, the last named being represented by the "Eroica" symphony, the 100th anniversary.

Susan Strong will give an afternoon concert in aid of the Rev. Father Maturin's work among the poor of Pimlico, at Grosvenor House, by permission of the Duke and Duchess of Westminster, on Friday afternoon, February 10. The following artists will appear. Madame Albani, Susan Strong, Ada Crossley, Gervase Elwes, Señor Arbos, Señor Rubio, Percy Grainger and Francis Korbay.

The next meeting of the Concertgoers' Club will take place on Friday evening, when a paper will be read by Fuller-Maitland.

Sinclair Dunn gives his concert-lecture on "Auld Scots Songs" at Westbourne Park Institute on Thursday evening.

#### Concerts for the Week Ending February 4.

##### MONDAY.

Monday Subscription Concert, Aeolian Hall, 8:30.

##### TUESDAY.

Sunderland-Thistleton chamber concert, Broadwood's, 4.

##### THURSDAY.

Maud MacCarthy's concert, Queen's Hall, 8.

Kate Moss' vocal recital, Bechstein Hall, 8:30.

##### FRIDAY.

Plunket Greene's second vocal recital, Aeolian Hall, 3:30.

Walter Ford's concert-lecture, Leighton House, 5.

Stock Exchange Orchestral and Choral Society's concert, Queen's Hall, 8.

##### SATURDAY.

Chappell ballad concert, Queen's Hall, 3.

Curtius Club concert; Frederic Lamond's Beethoven recital, Bechstein Hall, 3.

Albani concert, Crystal Palace, 3:30.

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#### A Correction.

**T**HE statement made in THE MUSICAL COURIER of last week that Georg Henschel was to remain permanently in the United States is corrected by him in a telegram, in which he states that he will remain in this country only until the end of March, when he will return to his permanent home in Scotland.

## TORONTO.

TORONTO, Canada, February 6, 1905.

**M**OST important among recent musical events in this city was the Male Chorus Club concert, on January 19, under the skillful direction of J. D. A. Tripp. Seventy-five musicians sang with much beauty of tone and nobility of expression, R. S. Pigott's resonant baritone being heard in the solo part of a serenade. Eva J. Luttrell was the accompanist. An extensive program embraced two interesting works by local composers, Dr. Albert Hamm and Frank E. Blachford. Madame Shotwell-Piper and Josef Hofmann were well received. Massey Hall contained a large and representative audience. This event was under the patronage of the Governor General and the Countess Grey.

Mrs. Grayson Smith, who died last month in this city, was very active and influential in musical circles. By members of the Strolling Players' Club especially her loss will be keenly felt.

Mrs. Stewart Houston arranged the program in which Miss Nielson, Miss Proctor, Wily Grier and Owen Smily took part last Saturday afternoon at the Strolling Players' Club. Among those present were Stewart Houston, Miss Macklem, Mrs. and Miss Spragge, Mrs. Boehme, Hope Morgan, G. R. Sweeny, Mrs. Bruce Harman, Mrs. Gordon, Miss McGill, Mrs. Forsyth Grant, Miss George, Winnifred Evans, Norah Sullivan, Mr. Archer, Ross McKinnon, Mrs. Alton Garratt, Miss Hirschfelder, Mrs. Reynolds, E. J. Barton (London, England), Frank Carrel (Quebec), Mrs. Franklin Dawson.

Chester Scott has been appointed bass soloist at Cooke's Church. Mr. Scott is a pupil of Nora K. Jackson, whose personality, musical ability and admirable educational advantages, both at home and abroad, combine to work wonders for her and her pupils in the realm of vocal instruction. Miss Jackson studied for some years with Mr. Haslam, who is now in Paris. To quote the Toronto Globe: "Nora Kathleen Jackson in three songs of her own composition, displayed a highly trained soprano voice of light texture. The songs were marked by genuine musical merit." On another occasion the same paper stated that her pupils "reflected the greatest credit upon their teacher."

An unwelcome dispatch from Ottawa to a local paper is as follows: "The farewell state concert given in the Russell Theatre in honor of the Earl and Countess of Minto last November was not a financial success; the deficit was \$2,533, which has been paid by the promoter."

Frank Welsman, the well known Canadian pianist, gave a successful concert in Association Hall on Tuesday evening, January 31. He was ably assisted by August Wilhelm, baritone, and Florence Turner, accompanist. Mr. Welsman displayed good piano technic, refined touch and exceptionally fine interpretative powers. A large audience was present.

There are rumors of still another school of music in Toronto. With the Conservatory, which registered last

season an attendance of 1,460 students, the College of Music, the Metropolitan School of Music, the Junction College of Music and other institutions, such a report, if ever developed into definite news, will come as a surprise to many people. An orchestra, such as Chicago enjoys, and a museum of art, like New York's—these things are really needed here.

An Ottawa Glee and Madrigal Society has been organized, with C. E. B. Price as director. The first concert is to be given in Easter week.

Ysaye's return to Massey Hall is announced for March 16.

The Sherlock Vocal Society produces Haydn's "Seasons" at Massey Hall on February 11, with Caroline Cutler, Theodore van Yorx and Julian Walker as soloists.

Eugen d'Albert plays here on February 21.

The executive committee of the Male Chorus Club, with Josef Hofmann, attended a supper after the concert of January 19. On the same day the program of the Women's Musical Club, in the Conservatory Hall, was under the capable direction of Mrs. Edward Fisher.

A cable announces that the Canadian artist Miss La Palme has been engaged at the Opéra Comique, Paris. Another singer from the Province of Quebec, Pauline Lightstone, has made her début at the Opéra of Nice, under the name of Donald.

Amy Murray, the gifted Scottish-American soprano, recently visited Montreal, and on January 18 she sang at Niagara Falls.

One of W. O. Forsyth's latest compositions, "By the Sea," is winning favorable comments.

The National Chorus' annual concert, under Dr. Ham's baton, will take place on February 28. The Hon. Mortimer Clark, Lieutenant Governor of Ontario, is honorary president of this society, while Mr. Morley, of the Board of Trade, is honorary secretary.

The Mendelssohn Choir will appear in Buffalo with the Pittsburg Orchestra on February 23. A special train is to convey the singers and their conductor from Toronto, returning the same night, after the concert in Buffalo. Someone has happily suggested that before very long there may be a Mendelssohn Hall here, similar to the one in New York. Directed by A. S. Vogt, its founder and conductor, the choir will give concerts in Massey Hall on February 15, 16 and 18. MAY HAMILTON.

#### Lillian Birmingham's Recital.

**L**ILLIAN BIRMINGHAM, a California contralto, is to give a recital in Mendelssohn Hall, Friday afternoon, February 24. Mrs. Birmingham has studied with Bouhy in Paris, and Henschel in London, and has sung in concerts abroad as well as in her own country. Mrs. Birmingham arrived in New York recently from San Francisco, where she is prominent in musical circles.

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## A MUSICAL FAMILY.

**T**HE Gottlieb Musical Family, under the direction of M. D. Gottlieb, will give a concert in Carnegie Chamber Music Hall the evening of February 28. This organization is composed of Conductor Gottlieb and his seven children, each of whom is a musician of uncommon ability.

With regard to this remarkable family this preliminary announcement has been made:

Very seldom will one find that every member in a family is musical. In the Gottlieb family, on the contrary, every member, from the father to the youngest child, is an accomplished musician. Music is the sole aim of their lives.

In this concert you will hear a very interesting program of the most classic authors.

These young artists have received their entire musical education from their father, who, with the utmost care, has guided them from their infancy.

The interesting and cosmopolitan program arranged by Prof. M. D. Gottlieb is sure to appeal to every person interested in the cause of music.

Two grand fantasies performed simultaneously. Both are concerted pieces. At one piano the fantasia on Verdi's "Ernani" is played by two performers; at the other the fantasia on Verdi's "Lombardi" will be played by two other performers. These great masterworks are rarely performed together, owing to the fact that great artists do not care to appear together.

Another great production is the "Bal Masque" of Anton Rubinstein, also to be performed on two pianos by eight hands. The brilliant polonaise by the great Russian composer Glinka is still another piece requiring two pianos and eight hands.

The grand Hungarian fantasia of Franz Liszt, the sublime "Sonate Pathétique" of Beethoven, the sparkling "Capriccio Brillante" of Mendelssohn, and the "Russkaja Trepak," a fine Russian characteristic by Rubinstein, will be performed on two pianos by four hands, while other interesting numbers will be introduced at the same time.

The Gottlieb Musical Family consists of Miss Bertha, Miss Rose, Mr. Jacob, Master Max, Miss Lena and the Misses Mamie and Sadie, all Gottliebs, not the usual combination family whose members bear no relation to one another except for stage purposes, but a real family, the sons and daughters of Prof. M. D. Gottlieb, who was formerly the conductor of the Imperial Band of Russia, and who lately performed before the royal family of England.

For a long time Conductor Gottlieb directed the famous London Juvenile Band, and gave many symphony concerts and achieved great success. The newspapers teemed with his praises, and he and his orchestra received unusual marks of favor at the hands of royalty.

Here are some of the notable appearances made by Gottlieb and his family:

Performed before King Edward VII at the Windsor Castle, June 19, 1903.

Before the Duke of Norfolk, Earl Marshal of England, at Arundel Castle, July 21, 1903.

Before Lord Edmund Talbot, at St. Aloysius' College, July 22, 1903.

Before Lady Herbert, at a garden fête, July 27, 1903.

And at Loreto Club, members of the House of Lords, June 1, 1903.

This brief sketch of the head of the organization appeared recently in a London contemporary:

M. D. Gottlieb, the eminent bandmaster and composer, was born in Marianopol, Russia. His parents were builders and architects, and



M. D. GOTTLIEB AND FAMILY.

were naturally inclined to give their son a good, practical, matter of fact education, but the Marianopol Church choir developed in young Gottlieb an excellent soprano voice, and his taste for music and adaptability to all instruments brought him quickly into notice. Finding it utterly impossible to overcome the family prejudice against "idle music playing," he bravely determined to instruct himself, which he did from a very old guitar method, as the musicians of his native town at that time played only by ear. The New York Musical Protective Union also indorses Gottlieb highly as a first class musician. He has thirty-one compositions—all classics—on the market, which will prove successful. In bearing Gottlieb is a handsome, courtly, courteous gentleman, profoundly admired by his pupils and much respected in musical circles.

#### More Seats for Music Lovers.

**A**T all of the recent People's Symphony concerts every seat has been sold some time in advance, and hundreds of persons have been turned away unable to find places. To remedy this condition to some extent it is hoped to provide extra chairs on the platform of Carnegie Hall, as has been done at several concerts, for the next People's Symphony evening, Friday, February 17. The soloist will be Hjalmar von Dameck, a resident violinist, in a new concerto by Edward Herrmann, a resident composer. Mr. Arens, the conductor, will lead the orchestra in the "Lenore" symphony, by Raff; "Omphale's Spinning Wheel," by Saint-Saëns, and the introduction to the third act of "Lohengrin."

## MUSIC IN NEW JERSEY.

JERSEY CITY, N. J., February 11, 1905.

**T**HE Tuesday Musical Club, of East Orange, held the first evening concert of the season at Union Hall January 30, at which the following pianists appeared: Marjorie F. Haddon, Mina Assmann, Laura Stucky and Olive Beers, the two latter performing in ensemble, Mlle. Yvonne de Lact, soprano, sang Massenet's "Air de Salome," and Nino A. Foster contributed several violin solos. Both ladies were cordially received by the audience. Miss Assmann, who, by the way, is the treasurer of the club, is a vocalist as well as a pianist, and is generally accomplished in music.

Mrs. Wilfred F. Harrison has been elected president, to succeed Mrs. Bertram F. Hackenburger, Mrs. Franklin Field, Jr., the organizer of the club, remaining as honorary president. The choice of Mrs. Harrison is a wise one, as she is a young woman full of vigor and enthusiasm, as well as one experienced in club matters, having been president of the Isabella Club, of Verona, a delegate to several conventions and in many other ways actively engaged in work in various clubs.

The Tuesday Musical Club aims not only to provide entertainment for the public of the Oranges but it also furnishes a medium for young and ambitious musicians and students to secure a hearing. The programs are artfully and artistically arranged so as to give inexperienced performers an opportunity for appearing unostentatiously on programs with favorites. This places them quietly before the public without bringing them into undue prominence until they are qualified to take a conspicuous place. Ruby Gerard Braun, violinist, and Elizabeth F. Schaub, soprano, are two notable instances of rising young professionals who have appeared frequently at the early Tuesday Musical concerts and who have since acquired renown.

The club is constantly gaining in membership and the chorus is growing in efficiency, and at the present writing it looks as if the Tuesday Musical Club were in the midst of its most promising season. CLARA A. KORN.

#### Victor Harris' Pupils Assist.

**S**OME pupils of Victor Harris and three of the quartet of soloists assisted the Philharmonic Society, under the direction of Felix Weingartner, in the performance of Beethoven's "Ninth" symphony at Carnegie Hall yesterday (Tuesday) afternoon. Anna Bussert, Edward Barrow and Julian Walker are pupils of Mr. Harris. The performance will be repeated tonight (Wednesday).

#### Sousa News.

**I**MEDIATELY after the conclusion of his present English tour John Philip Sousa will break his long silence in the field of comic opera, and set to work at once on the libretto of a new piece in that genre written by Harry B. Smith. The plot, milieu and title of the opera will be made known in the spring.

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## MUSIC IN MUNICH.

MUNICH, January 26, 1905.

**G**EORG SCHNEEVOIGT, the Finn, whose conducting has lately set the interest of all musical Europe agog, led the Kaim Orchestra in a symphony concert here on Monday, January 16. I went to the rehearsal in the morning, so as not to miss the Reisenauer recital, which was to take place the same evening.

The rehearsal was strictly private, but with Dr. Kaim's invariable courtesy to THE MUSICAL COURIER, I was privileged to attend.

It was a delightful musical treat. A Bach suite in B minor, for flute and string orchestra; a concerto for piano and orchestra, by Weber, and Beethoven's seventh symphony in A major, were the numbers that made up the program.

The symphony, I unfortunately missed, as for some reason or other it had been previously rehearsed at an earlier hour.

Schneevoigt's conducting is very impressive. Quite different in character from Weingartner's, it yet displays the same firmness of poise, the same contained intensity of temperament, the same intrinsic force and authoritative diction—all proclaiming the master.

As revealed in last week's program, Schneevoigt's style is utterly remote from sensational or startling effects. It is composed and quiet even to gentleness; but it is the gentleness born of power, and his least gesture tells.

I am mistaken if in works of another description, however, calling for great dramatic energy and passion, he would not break through his habitual reserve, and prove a veritable volcano of fire and impetuosity.

Sigrid Sundgrén-Schneevoigt, wife of the conductor, was the soloist of the occasion. She has a brilliant technique, and gave a spirited performance of the Weber piano concerto, whose fresh, delightful music it is ever a joy to hear.

Those who were present at the evening performance of the concert reported it also as a great success.

This was the last symphony concert of the week, as on the following day the orchestra left Munich for a tour, extending to Stuttgart, Nuremberg, Frankfurt and Mannheim. They returned in time for the Sunday night popular concert under Emil Kaiser's direction.

Alfred Reisenauer's piano recital in the Bayerischen Hof on Monday evening, January 16, was well attended, and his performance elicited marked enthusiasm on the part of the listeners.

He played the following interesting program: Prelude and fugue, C major; prelude and fugue, D major; prelude and fugue, C sharp minor; prelude and fugue, C sharp major, all by Bach; "Grande Fantasia," C major, by Haydn; fantasia, C minor, Mozart; variations with fugue, E flat major, Beethoven; "Kreisleriana," Schumann, and

the following Chopin numbers: Nocturne, B major; polonaise, E flat minor; mazurka, D major; etude, E major, and bolero.

Reisenauer played with his usual breadth of style, big, full tone and herculean technique. As always, he astonished and delighted by his wonderful variety and contrasts of tone and expression. His instrument, now thundering forth in Jovian accents, now yielding tones of such tender sweetness that it seemed well nigh impossible they should have been produced by the same hands that had compelled the crashing harmonies of a moment before.

What impresses one most in Reisenauer's playing, however, is its remarkable lucidity. There is never any involving of phrases, any obscurity or entanglement of ideas. Under his treatment the most difficult and complex themes become absolutely clear and simple.

Reisenauer literally does what so many others profess to do—he interprets! He lays, as it were, his subject before the listener, unravels its intricacies with unerring hand, and by his perfect elucidation of its meaning unfolds all its beauties alike to mind and ear.

It was impossible not to contrast him in this respect with Lamond.

In the latter's rendering of Beethoven's "Variations" what dryness! What labyrinthine confusion of phrases and ideas! With Reisenauer every musical sentence stood out in clear relief, and the poetry of his conception, his fine sympathy of touch and feeling and vivid modulations of tone revealed the noble work in all the vital beauty and color of which Lamond's interpretation had divested it.

On Thursday, January 19, "Lohengrin" was given at the Royal Opera. Herr Bender impersonated Henry the Fowler, and Herr Banberger Friedrich von Telramund. Fräulein Jäger appeared as Elsa, and Fräulein Huhn as Ortrud. The part of Lohengrin was sung by Herr Brandenberger, from Augsburg.

On the same evening Stavenhagen gave a recital in the hall of the Museum, playing before a crowded house.

His first number was Schumann's fantasia in C major, op. 17, which he played indifferently well, although it was followed by rousing applause. He next gave two selections from Schubert—the sonata in B flat major and the impromptu, op. 142, No. 3, also in B flat major—both of which were beautifully played. The rest of the program was composed of Chopin numbers, as follows: Mazurka in A minor and B minor; nocturne in C sharp minor; etude in A flat major and G flat major; polonaise-fantasia in A flat major, op. 61.

Stavenhagen is unsatisfying as an interpreter of Chopin. He treated him with refinement, skill and considerable expression, but the Chopinesque coloring and temperament were lacking.

A scene of enthusiasm followed the recital.

On Saturday, January 21, were presented at the Royal Opera Lortzing's "Zar und Zimmermann" and the one act

ballet divertissement, "Ein Kostümball," the music by Rubinstein.

In the former work Herr Feinhals appeared in the role of Peter the Great, and Herr Hofmüller as Peter Ivanow. Herr Bender was Lord Syndham, Herr Mikorey the Marquis de Châteaufort, and Herr Mayer was Lefort. Herr Sieglitz took the part of Van Beth the burgomaster, and Mary was represented by Fräulein Gehr.

Sarasate and Bertha Marx-Goldschmidt won triumphs galore at the Jahreszeiten Hall on Saturday.

Though the great violinist's palmy days are over, with him, as with Joachim, the public still loyally clings to the memory of what he was, and in his every number the other night he was applauded to the echo.

Bertha Marx's refined and charming playing also gave great delight, and she came in for a large share in the honors of the evening. Both she and the illustrious Pablo were obliged to give numerous encores at the close of the concert to appease the insatiable audience.

Tonight there will be an "extra" performance of the "Walküre" at the Royal Opera, with the two "guest" singers Carl Burrian and Thila Plaichinger in the principal roles.

M. ETIENNE.

## Feilding Roselle's Recital.

**F**EILDING ROSELLE, the mezzo contralto, will have the assistance of Victor Harris at the piano when she gives her recital in Mendelssohn Hall, Monday afternoon, February 20. The singer will present an unusually interesting list of songs. Her program follows:

Scena—E questo il loco.

Aria, Ah! se tu dormi, svegliati (Giulietta e Romeo).....Vaccaj  
Steig' auf, beliebiger Schatten.....Brahms  
Meine Rose.....Schumann  
Röseln, Röseln.....Schumann  
Klärchens Lied.....Schubert  
Das Lied im Grünen.....Schubert  
Sie wissen's nicht.....Richard Strauss  
In dem Schatten Meiner Locken.....Hugo Wolf  
Königin der Nacht.....Hugo Kaun  
Das Posthorn.....Hugo Kaun  
Waldseligkeit.....Hugo Kaun  
Der Sieger.....Hugo Kaun  
Indian Desert Song.....Amy Woodforde-Finden  
I Know Not Why (Ms.).....Ruth Lynda Déyo  
Autumn Song.....Mrs. H. H. A. Beach  
Synnöve's Song.....Halvdan Kjerulf  
Blow, Blow, Thou Winter Wind (Ms.).....Laura Sedgwick Collins

## Critics, No 10

(From the Las Vegas, N. M., Daily Optic.)

**T**HE selections enabled the young artist to display his masterly skill in lighter, lifting cadences, in rapid symphonious consonance as dashing as the charge of a cavalry regiment, in siren sweet Lydian measures as well as in the most sublime melody—the fullest expressions of the souls of the great masters.

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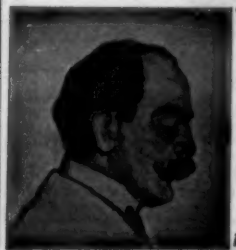
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MILAN, FEBRUARY 4, 1905.

**I**N spite of the thirty-two rehearsals "Tannhäuser" can scarcely be said to have been a success at La Scala, for the large and well disposed audience that had bravely confronted the inconveniences of a heavy snowstorm were doomed to disappointment. Yesterday, however, it was repeated with better results, a slight change having been made in the cast, for Herr Slezak, owing to his continued indisposition, had resigned, Signor Angioletti taking his place as "Tannhäuser." Whether this change in any way influenced the rest of the company or not, the opera went far more smoothly than on the first night, and "Tannhäuser" now promises to have as long a run as "Don Pasquale" and "Aida," which are still drawing crowded houses, the latter having reached its tenth performance.

Instead of "Stella del Nord" (Meyerbeer), which was fixed for the last of the operas down for this season at La Scala, it has been decided to give "Il Barbiere di Siviglia" with Maria Barrientos (soprano), De Lucia (tenor) who has been specially engaged for this opera, and the popular baritone De Luca.

At the Teatro Dal Verme "Il Trovatore" and "Papà Martin" (Cagnoni) have given place for awhile to "Faust."

Victor Maurel, the famous baritone, who, after a long absence from the operatic stage, returned to it last autumn as Iago at Covent Garden, has lately scored another success at the Teatro San Carlo at Naples as Rigoletto.

After the criticism of the Berlin press the première of Leoncavallo's "Rolando," which took place at the San Carlo at Naples, was looked forward to with redoubled interest. The house was crowded to overflowing, and presented the brilliant aspect of a gala night, each box being furnished with a large bouquet of flowers, the gift of the municipality of the town. Several numbers of the opera were spontaneously and warmly applauded, to wit, the prelude of Act 1, the "Burgomeister's Prayer," and Aida's aria, "Splende la luna" of Act 2, the ballata of the tenor in Act 3, and the intermezzo; but taken as a whole it was considered a medley, devoid of either inspiration or originality.

#### Adele Margulies Trio Concert.

**A**FTER several years of performances under private auspices, the Adele Margulies Trio is now filling public engagements, and as an organization it is well worthy of recognition. The second concert of the present season at Aeolian Hall Thursday night of last week was heard by a highly cultivated audience. Miss Margulies at the piano again displayed the fine qualities of a finished ensemble player in the Brahms trio in B major, the Rubinstein trio in B flat major, and in Georg Schumann's sonata in E minor, for piano and 'cello. The Schumann sonata, a new work, was performed by the same artists, Miss Margulies and Leo Schulz, at one of last year's musicales, at Mrs. Thuber's residence on West Twenty-fifth street. There are ideas in Mr. Schumann's work, and the best of them are delivered in the second movement, andante cantabile. The Brahms trio was a notably strong performance. In the Rubinstein trio there are melodies sufficient for several chamber music compositions. It is a most grateful work to both the performers and the listeners, and on this occasion, as at other hearings, aroused tremendous applause. Leopold Lichtenberg, with Miss Margulies and Mr. Schulz, completes the personnel of the trio.

#### Estelle Liebling's Repertory.

**D**URING her recent appearances in London, Liverpool, Manchester and other English cities Estelle Liebling sang the following list of coloratura arias:

Le Pré aux Clercs.....	Auber
Sevilliana.....	Massenet
Midsummer Night's Dream.....	Thomas
Noces de Jeanette.....	Massé
Philemon et Baucis.....	Gounod
Tarantella.....	Bisot
Perle de Brésil.....	David
Hamlet, mad scene.....	Thomas
Primavera, waltz.....	Strauss
Mireille, waltz.....	Gounod
Sweet Bird.....	Handel
Variations.....	Froch
Mignon, polonaise.....	Thomas
Lucia, mad scene.....	Donizetti
Barber of Seville, Una voce.....	Rossini
Romeo et Juliette, valse.....	Gounod
Nymphs et Sylvains.....	Bemberg
Huguenots.....	Meyerbeer
Magic Flute, Queen of Night.....	Mozart
Lakmé, bell song.....	Delibes
Dinorah, shadow song.....	Meyerbeer
North Star.....	Meyerbeer
Parla.....	Arditi
Rigoletto.....	Verdi

#### A Jessie Shay Pupil.

**H**ELEN HAMPSON, a talented pupil of Jessie Shay, appeared recently at a concert given in St. Paul's Church, Middletown, N. Y., and the young performer played with success. A criticism in the Times of that city said of Miss Hampson:

Helen Hampson, at the piano, showed marked improvement in the art of fingering the ivories under her present teacher, and we predict for her a bright future.

#### Bookings for Beatrice Fine.

**B**EATRICE FINE sang Thursday night of last week at the concert of the Banks Glee Club in Carnegie Hall. Yesterday (Tuesday) she filled an engagement in Philadelphia. Tuesday next, February 21, Mrs. Fine will sing at the musicale at the residence of Mrs. Bates on the Riverside Drive, and Thursday evening, February 23, at the auxiliary concert of the People's Symphony Club in Cooper Union.



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## NATIONAL FEDERATION OF MUSICAL CLUBS.

**T**HE St. Cecilia Society, of Grand Rapids, recently gave a program of American music, after which Mrs. C. B. Kelsey read a touching account of the Theodore Thomas funeral services and the memorial concerts given by the Chicago Orchestra at Orchestra Hall on the afternoon of the day of the funeral and at the Auditorium on the following Sunday.

Mrs. Kelsey paid a glowing tribute to the great leader, and at the close of her remarks the following memorial, which had been prepared by three ex-presidents of the club—Mrs. I. W. Barnhart, Mrs. F. M. Davis and Mrs. Kelsey—was adopted by a rising vote of the society:

"In the death of Theodore Thomas music has lost one of its greatest exponents.

"To the Middle West he was an inspiration, a 'guide, philosopher and friend,' a 'standard bearer,' who, like the knight of old, held ever before his vision the coveted prize, and pressed steadily onward to the certain goal.

"The St. Cecilia Society, of Grand Rapids, Mich., appreciates in the highest degree the measure of gratitude which it and its sister amateur musical clubs of America owe to this mighty champion, whose influence shall end only with the musical life of America."

One of the most noteworthy actions in the entire history of the organization was that in which by a rising vote the convention of 1903 at Rochester unanimously declared its wish to number among its ranks as honorary members Edward A. MacDowell and Theodore Thomas. Among the most valued possessions of the National Federation is the letter of acceptance from Mr. Thomas, in which he designates it as "an honor which I am proud to accept and which I do accept in the hope of being of some benefit to this splendid organization."

The master's innate modesty prevented his realization of the overwhelming benefit his superb work and incomparable counsel have continually been to us and to all.

In many of the federated clubs appropriate memorial programs or other exercises have been held.

Two of the latest clubs to enter the Federation are the Harmonia Club, of Philadelphia, and the Thursday Morning Musical, of Bay City. The president of the latter club is Mrs. R. F. Conover, the secretary is Alida Handy, of West Bay City. The president of the Harmonia Club is Henrietta E. Wayner, 901 North Forty-fourth street, and the secretary is Gertrude Atkinson, 4109 Locust street. This makes the third federated club within the boundaries of Philadelphia, the others being the Treble Clef and the Matinee Musical. This steady growth of the national organization is very gratifying to the officers and members, and a cordial welcome is extended to the new clubs in the hope that their connection with the Federation may be of marked benefit.

Mrs. Dixon E. Elliott, the Federation secretary of the Schubert Club, of St. Paul, reports great advancement in the work of the student member section of the St. Paul club. Only two or three years ago the announcement of a program by the students' section was a signal for empty seats. But all this has been changed. The members have learned that only by attending these afternoons can some of the best talent in the city be heard, for the more serious students do not appear on public programs until they are fully prepared. Like the private recital, the Schubert musicale provides a valuable and legitimate means of stage experience. A large audience, including the majority of the active and associate members of the club, assembled at the Odeon Wednesday afternoon to do honor to Students' Day. Real talent and an attitude of earnest studentship gave to

the program genuine interest, aside from pleasure in hearing the reading of the beautiful compositions, which included Wieniawski's "Legende" for violin, rendered by Arma Senkrah Milch, with Margaret Milch at the piano; a Brahms sonata in F major, by Carrie Zumbach; a minuet and gavotte for two pianos, by Saint-Saëns, rendered by Ada Sullwold and Marion Sammis. Bessie Parnell played from the original manuscript a theme and variations by Carl Heilmair. Mrs. Tisdale and the Misses Winston, Richeson and Holland sang two quartets by Hermann and Hadley, respectively. The program also included a double number by Mabel Nelson, C. Whitney Combs' "In the Dark, in the Dew," and Liza Lehmann's "Roses After Rain." The afternoon was concluded with a song cycle composed by Fannie Snow Knowlton upon nature themes and entitled "Hawthorne and Lavender." In this the soloists were Miss Holland and Miss Buck, and the choruses were given by a double quartet composed of members of the club.

The Tuesday Musical Club of Denver listened to a most charming program at its last meeting from Mrs. Thomas Richardson, Mrs. Ege and the Misses Coleman, Carlotta Bixler, Alice West and Röschlaub. The numbers for the day were selected from the works of German composers, and included three Brahms numbers, a lullaby paraphrased for piano, by Schütt; the "Feldensamkeit Standchen" and a trio, "Greetings." Also the andante from Mendelssohn's concerto, op. 64, for violin, and Sinding's "Marche Grotesque."

The board of managers of the Tuesday Musical announces that nearly all committees for the coming biennial in May have been appointed, and the work for that occasion is progressing with great enthusiasm.

Mr. and Mrs. Otmar Moll are spending the winter at Hotel Brussels, Unter den Linden, Berlin. Mr. Moll, who is one of St. Louis' leading composers and piano instructors, is continuing his musical studies under the foremost Berlin masters. Mrs. Moll is better known to members of the Federation as Mrs. A. Deane Cooper.

For want of space in previous editions of THE MUSICAL COURIER reports of some January meetings were crowded out. One of the most interesting was that held by the Morning Musicales, of Oneida, N. Y. Nellie Barker, as guest, read an article written by Daniel Gregory Mason for the Outlook on Mozart, and Emma Lee sang a dainty little lullaby by that composer; Bessie Hatch rendered a nocturne by Ravenna; Mrs. D. C. Reed gave "The Rose in the Garden," by Neidlinger, after which came a violin duet, "Romance," by Carl Bohms, by Mae Harter and Florence Carter, accompanied by Miss Hatch. Ella Harter Snow, of New Berlin, a former member, closed the program by a fine rendering of the "First Romance," by Porter. At the business meeting Mrs. Horace Coon was elected treasurer, vice Mrs. George Adams, née Ratnour, resigned.

A musicale complimentary to the members of the Texas State Teachers' Association was given by the musical and literary clubs of Corsicana, Tex., during the convention held in that city. Booklets decorated in holly and most artistically prepared did particular honor to the musical program, which, replete with interest, was rendered by the chorus of the Nevins Club and Mesdames Huberta Nunn, E. M. Polk, P. C. Townsend and the Misses Wilhelmina Wells and Louise Pace.

The Caecilian Club, of Freehold, N. J., gave the second of its series of entertainments for the public library benefit on Friday evening, January 13. The program was rendered by Caroline At Lee, soprano of the Hanson Place Baptist Church, Brooklyn; Jane Detweiler, contralto of St.

Mark's Episcopal Church, New York; Wyckoff Suydam, tenor of the New York Avenue Methodist Church, Brooklyn, and W. Paulding de Nike, baritone of the Fourth Avenue Presbyterian Church, New York. The first part of the program was miscellaneous in character. The second part consisted of the Liza Lehmann song cycle, "The Daisy Chain." The large audience received these numbers with great enthusiasm, being highly appreciative not only of the work of the out of town artists but also of the accompaniments rendered in a masterly manner by Mr. Rosell, of Freehold.

A piano recital by Ella Richards, and a song recital by Katherine Richards Gordon were given before the Schubert Club of St. Paul in the immediate past. Miss Richards' program covered a wide range of selections, including a pastorale and capriccio of Scarfatti, the entire Schumann "Faschingschwank," a Chopin group of three preludes, a nocturne, an etude and a fantasia; one of the Mendelssohn "Songs Without Words," a group of Russian compositions, and closed with "La Campanella," Paganini-Liszt. This was given at the regular place of meeting, "The Odeon," on Wednesday, January 4.

Miss Gordon, the singer, had the assistance of Mrs. Frank Hoffman at the piano. Her list of songs was most interesting and extremely enjoyed, especially "Le Roi de Thulé," from Berlioz's "La Damnation de Faust," with violin obligato by Mr. Erck. Miss Gordon's other French numbers were the "Prison and Death Scene" from Boito's "Mefistofele," "Le bonheur est chose légère" of Saint-Saëns, Aubert's "Déclaration," and "Il neige" of Bemberg. The remainder of the program consisted of German selections, including Hugo Wolf's "Auf dem grünen balkon" and "Er ist's"; three Schumann numbers, "Wein gartner nelken;" Brahms' "Immer leise wird mein schlummer," and a number from Humperdinck's "Hansel and Gretel."

Clara M. Beggs, 2427 Ogden street, Denver, has been appointed corresponding secretary of the local board for the biennial to be held next spring in that city. Miss Beggs has had much experience in similar work in connection with her duties as one of the officers of the Denver Tuesday Musical Club, and will be of great assistance in furthering the work of the local board.

Mrs. F. M. Keezer, 1243 Columbine street, Denver, has accepted the position of local press committee for the same event. Mrs. Keezer will be in charge of the press work in Denver and its vicinity, and writes that there is already much interest manifested in that community, which is eagerly awaiting the musical treat in store.

## Marie Nichols to Play.

**A**T the next New York concert of the Boston Symphony Orchestra (Thursday, February 16), Marie Nichols will be the soloist, and will play for the first time in this city a serenade for violin and orchestra by Max Bruch.

This serenade had its first performance in this country on Saturday evening, February 11, in Boston, and the performance in this city on Thursday evening will be its third in America. It may be of interest to note that the first performance in the history of this concerto was by Joseph Debroux in Berlin in 1901; its second performance in the same city by Joachim the same year; by Willy Hess in Cologne a year later; by Miss Nichols herself in Berlin in 1903, with the Philharmonic Orchestra, and in London with the Queen's Hall Orchestra, under Conductor Wood, the same year. Miss Nichols is an extremely attractive young lady, whose pleasing personality, combined with her rare talent, makes her one of the most interesting soloists who have yet appeared here with the Boston Orchestra.

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# George Hamlin's Berlin Success.

## Press Notices on the First Appearance of the American Tenor in the German Capital.

George Hamlin is the possessor of a very sympathetic tenor voice with a baritone quality, a fine vocal technic and a delivery full of thought and feeling.

Bewitching is his piano and with it the American produces the greatest effects.

The manner in which he gave the Strauss "Ständchen," which lies very high and requires a most delicate pianissimo, was simply masterly.—Berliner Morgenpost, January 21, 1905.

George Hamlin, who is a singer of much reputation in America, presented a program composed exclusively of Strauss songs.

The finished schooling of his fine voice, a warm and intelligent interpretation, much artistic taste, in fact everything that could captivate his hearers, combined to win for the singer speedy favor and enthusiastic applause.—Die Post, Berlin, January 8.

Unfortunately, I was able to hear only a small part of the Richard Strauss evening of the celebrated American tenor, George Hamlin, which took place on January 3. But the numbers which I heard convinced me that the concert giver was a very intelligent and richly endowed singer, who understands both how to sing and interpret. That one was able to recognize the American in his tone production and pronunciation is no reproach. By an English song with which he supplemented his program Mr. Hamlin roused the wildest enthusiasm of his compatriots.—Berliner National Zeitung, January 6, 1905.

Genuine singing was offered by the American, George Hamlin, in Beethoven Saal. He was the first singer who attempted to popularize the Strauss songs in America. On the occasion of his Berlin debut he presented a program of these songs and with great success. His choice of sixteen of the best known songs proved him a well schooled singer, who made good use of his vocal material, especially in his mezza voce, which was exceptionally fine.

Here and there his German pronunciation can be criticised, viz., in the sounds of a and o and also that of a. However, one must unconditionally acknowledge that he has remarkably good command of the strange and difficult idioms.

His intelligent interpretations of the Strauss songs brought him great applause.—Berlin Lokal Anzeiger, January 10, 1905.

George Hamlin made his first Berlin appearance on January 3 in Beethoven Saal. He had great success. His organ is a high and brilliant tenor, with a slight nasal quality, and his skillful and artistic manipulation of it, especially his virtuoso treatment of the mezza voce, shows thorough vocal schooling. Mr. Hamlin is an American, consequently it was hard for him to avoid certain dialect vowel sounds. So much the more then does he deserve special recognition for the fact that in so short a time he has been able to gain so broad and thorough command of the difficult German idiom. When one considers these things the task which he had set for himself was a most difficult one, as he sang only songs of Richard Strauss and these in the chronological order of their composition (from op. 10 to op. 48).

The slight diffidence which was apparent at the beginning of the program soon passed away as he grew more absorbed in the interpretative side of his art, and he was the recipient of enthusiastic applause.—Berlin Allgemeine Musikzeitung, January 19, 1905.

The Richard Strauss evening of George Hamlin in the Beethoven

Saal was a surprise. The concert giver is the possessor of a tenor voice which, although not of the noblest quality, is rich in expression, of considerable volume and even in the very highest register a most pliable organ. The artist revealed himself musically and intellectually fully equal to his difficult task. The enchanting pathos of these songs and their big climaxes were just as successfully

so deeply into the soul of German song art. The singer showed his appreciation of the applause accorded him by giving several encores.—Berlin Neueste Nachrichten, January 4, 1905.

George Hamlin dedicated his first concert to songs of Richard Strauss.

He performed the task which he had set for himself with great taste. His well schooled tenor voice knows all the finesse of technic and few difficulties, although having an occasional shallow tone production. His nationality betrayed itself but slightly in his accent. On the whole, he made a most favorable impression, due to his excellent material and intelligent conception, which to a certain degree concealed the lack of real warmth in his singing.—Berliner Tageblatt, January 7, 1905.

George Hamlin evidently takes his art very seriously.

This was evidenced by the program of his first song evening, which consisted exclusively of compositions of Strauss.

The satisfactory manner in which he performed this exacting task stamps the interpreter as the possessor of unusually adequate means of vocal expression and a versatile interpretative art.

On the whole, one can say that Mr. Hamlin approached his task from both sides with the proper understanding, in spite of a tone production and handling of his voice which is not always above criticism.—Berlin Deutsche Warte, January 7, 1905.

At the first of the two concerts announced by George Hamlin a program of Strauss songs was presented.

One can give testimony that the singer entered into the true spirit of the beautiful Strauss songs and the manner in which he interpreted the intentions of the great tone poet showed deep musical understanding.

He received the most insistent applause, so that he was obliged to repeat "Heimliche Aufforderung" and again at the close of the program encores were enthusiastically demanded and kindly accorded.—Deutscher Reichsanzeiger, Berlin, January 6, 1905.

George Hamlin was heard in a program of songs by Richard Strauss.

It was decidedly a bold experiment on the part of Mr. Hamlin—this of carrying the war into the enemy's country—and the overwhelming success of his efforts must have been extremely gratifying.

When an American singer makes a Berlin appearance he can safely count on an enthusiastic reception from his countrymen—but it is not always that the German element in the audience responds so readily to the artistic endeavors of the singer.

No one can accuse them of an excess of generosity in their judgment of imported singers, but in this instance they did not withhold their recognition of the unusually difficult task which Mr. Hamlin had set for himself and the successful manner in which he was able to carry it out.

Richard Strauss has not written his songs for would be artists; the difficult intervals, the complicated rhythms, unusual phrasing and, above all, the amount of musicianship which they require, place them beyond the technical and musical equipment of the average singer.—The German Times, January 9, 1904.

George Hamlin arranged a Strauss evening in Beethoven Saal. He is a very able and intelligent tenor and went deep into his task with vigor.—Berlin Deutsche Tageszeitung, January 13, 1905.



GEORGE HAMLIN.

given as the tenderer vibrations of their lyric dreaminess. If his work should be compared with that of our greatest singers one might wish for fuller and deeper feeling, and one might regret that at times the dynamic extravagances disturb the harmonic effects. But in spite of this his musical offerings are worthy of the highest praise.

Especially meritorious was his pronunciation; as a foreigner, this deserves the highest recognition.

The American colony, which had gathered in great numbers, had good reason to be proud of their countryman, who had penetrated

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## BROOKLYN.

BROOKLYN, February 11, 1905.

**E**ROSS either of the bridges that span the East River, or the Twenty-third Street Ferry to B'oadway, in the Eastern District, and you will be sure to meet musical folk. Many Brooklyn teachers now have studios in Manhattan, and many Brooklyn music students study in Manhattan with teachers who are as ignorant about Brooklyn as they are about remote corners of the universe. Then there are the singers and organists residing in Manhattan, who must go to Brooklyn at least twice a week to rehearse and attend to their duties Sundays. Last come the wealthier Brooklynites who subscribe to the opera and concerts across the bridge. Viewed either way the boroughs are dependent upon each other.

Mrs. William E. Beardsley, Edward Morris Bowman, Mary Fidelia Burt, Mrs. Henry Smock Boice, Arthur Claassen, Carl Fiqué, Mrs. F. Kurth Sieber, Hugo Steinbruch, Leopold Wolfsohn are among the resident musicians who have their regular days in Manhattan. Mrs. Beardsley, Mrs. Sieber and Miss Burt have studios at Carnegie Hall; Mr. Bowman and Mr. Steinbruch are located at Steinway Hall. Mr. Claassen, conductor of the New York Liederkranz, has a rehearsal every Tuesday evening at the Liederkranz Club house on East Fifty-eighth street. Mr. Fiqué is a member of the faculty at the New York College of Music, also on East Fifty-eighth street. Mr. Wolfsohn has a studio in Harlem. Mrs. Boice has a studio in East Twenty-third street.

Some Manhattan residents who make weekly trips to Brooklyn include Walter Henry Hall, musical director of the Brooklyn Oratorio Society; E. I. Horsman, Jr., organist and choirmaster of St. Ann's P. E. Church on the Heights (Mr. Horsman is the accomplished music critic of the New York Herald); Aurelia Jaeger, directress of the vocal department at the Master School of Music, 108 Montague street; Henry T. Finck, the very able music critic of the New York Evening Post, engaged recently to deliver lectures on musical history at the Master School of Music; Corinne Rider-Kelsey, solo soprano at the First Presbyterian Church on Henry street; Janet Spencer, solo contralto of the Central Congregational Church on Hancock street, and many other successful singers.

Carl Venth has a class of pupils and a singing society down on Staten Island. The director of the Berta Grosse-Thomason School for Piano on Degraw street goes to Morristown twice a week to teach, and Henry Schradieck is the principal master of the violin at the Broad Street Conservatory of Music in Philadelphia, and as a matter of course makes weekly journeys between Brooklyn and the Quaker City.

Hugo Troetschel is to play some rarely heard compositions at his organ recital in the German Evangelical Church Monday evening, February 20. Otilie Graf-Schücking, soprano, is to be the assisting soloist. The program includes a sonata in F minor by Martini, of the eighteenth century; a dialogue by Cherambault, who lived in the seventeenth and eighteenth centuries; a rondo by Couperin, who also lived in the seventeenth and eighteenth

centuries; the Bach toccata in C major and a group of Wagner transcriptions. Mrs. Schücking sings an aria from "Der Freischütz" and "Elizabeth's Prayer" from "Tannhäuser."

Two soloists are announced for the February concert by the Boston Symphony Orchestra at the Baptist Temple, Friday evening next. D'Albert will play a piano concerto in E major, written in one movement, and Rudolf Krasselt, the leader of the 'cellos, is to perform the Volkmann concerto in A minor. The orchestral numbers will be Haydn's symphony in G major and the overture to Cornelius' "Barber of Bagdad."

Productions of "The Feast of Adonis" and other idylls of Theocritus, with musical settings, are to be given in Association Hall, Thursday afternoon and evening, February 23. The musical parts of the presentations are to be undertaken by Caroline Polhamus, soprano; John Henderson, basso; George F. McCrow, baritone; John Price, tenor, and a chorus. Constance Mills, pianist; Frieda P. Chapman and Grace Halsey Mills, violinists.

Emperor William has sent the Williamsburg Saengerbund a gold medal in commemoration of the fiftieth anniversary, celebrated recently by the singing society.

## Boston Symphony Programs.

CARNEGIE HALL, THURSDAY EVENING, FEBRUARY 16.

Symphony in D minor.....César Franck  
Serenade for violin and orchestra (first time).....Bruch  
Don Juan, tone poem.....Strauss  
Overture, In Italy, op. 49 (1st time).....Goldmark

Soloist, Marie Nichols.

SATURDAY AFTERNOON, FEBRUARY 18.

Overture, Barber of Bagdad.....Peter Cornelius  
Piano concerto in E major (in one movement), No. 2,  
op. 12 (first time).....D'Albert  
Invitation to the Dance.....Weber-Berlioz  
Symphonic suite, Scheherazade (Thousand and One  
Nights), op. 35.....Rimsky-Korsakoff

Soloist, Eugen d'Albert.

## Concerts by the Severns.

**T**HE Severn Trio, consisting for the occasion of Edmund Severn, violinist; Mrs. Severn, pianist, and G. O. Hornberger, 'cellist, gave a concert Tuesday, February 7, in Seibert Concert Hall of Susquehanna University, at Selinsgrove, Pa. A most cordial as well as discriminating audience greeted these New York artists and applauded them after each number. The trio played the first movement from Beethoven's trio in B flat, a serenade by Widor, a Slavonic dance by Dvorák, and the Arensky trio in D minor. As solos Mr. Severn played the "Song Celestial" and "Mazurka de Concert," his own compositions. Mr. Hornberger performed a group of favorite 'cello pieces.

The next in the series of "Sonata Talks" at the Severn studio, 131 West Fifty-sixth street, occurs Monday afternoon, February 20. The Schumann sonata in A minor is to be analyzed and played.

## DAVID KULINYI'S CONCERT.

KNABE HALL, WEDNESDAY EVENING, FEBRUARY 8.

Sonata, Devil's Trill.....Tartini  
Kulinyi and Eisler.  
Amour, viens Aider, Samson et Dalila.....Saint-Saëns  
Miss Krause.  
Concerto, D major.....Paganini  
Mr. Kulinyi.  
Liebestod, aus Tristan und Isolde.....Wagner-Liszt  
Mr. Eisler.  
Ave Maria.....Schubert-Wilhelmj  
Fileuse.....Lotto  
Mr. Kulinyi.  
Lenz.....Hildach  
Wiegenlied.....Moszkowski  
Ständchen.....Strauss  
Miss Krause.  
Puzta-Klänge.....Agghazy-Hubay  
Mr. Kulinyi.

**D**ELEGATIONS of music lovers and other prosperous looking residents of the Bronx attended Mr. Kulinyi's concert. The young violinist has a studio at 975 Teller avenue in that growing section of the greater city, and besides concerts and musicales he will hereafter devote some time to instruction. Mr. Kulinyi himself illustrates good schooling as a foundation for his art. He possesses musical insight, has technical skill in abundance, and that necessary quality in violin playing, pure intonation. The young man seems too modest, for he displayed none of the eagerness to add encores so frequently shown by budding virtuosos. Mr. Kulinyi added but one extra piece, an unfamiliar serenade, by Franz Drdla, after he played Lotto's "Fileuse." In the brilliant numbers by Tartini, the Paganini concerto, and in the Hubay transcription of "Puzta-Klänge," Mr. Kulinyi proved equal to the technical requirements, and he put considerable feeling in the Schubert "Ave Maria."

Paul Eisler, the assisting pianist, gave evidences of fine musicianship in all that he did, and Ella Krause, the mezzo soprano, sang with taste and more depth than one has a right to expect from so youthful a singer. Mr. Kulinyi was heartily applauded, and had his audience with him to the close of the concert.

## Hofmann in Society.

(From the New York American.)

**M**RS. WILLIAM DOUGLAS SLOANE, having made all preparations for her musicale last night, engaged Madame Eames, Josef Hofmann and the other artists at a great cost, and her dinner and concert took place as arranged at her house in West Fifty-second street. Madame Eames sang an aria from Bach's "Pentecost," the aria from "Tosca," by Puccini, and a group of songs by Richard Strauss. Mr. Hofmann's piano playing, as usual, was called entrancing by all the women guests. Mrs. Sloane's guests numbered a hundred, and after the music there was a seated supper.

## The Name Is Gunther.

**O**WING to a typographical error the name of Frederick William Gunther, the well known basso, was incorrectly spelled in an announcement in THE MUSICAL COURIER last week. Mr. Gunther, now singing at the Brick Presbyterian Church, has resigned, and will accept the engagement offered by the West Presbyterian Church.

# CLAUDE CUNNINGHAM,

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Evening Post says: "Mr. Kreisler combines Wilhelmj's sensuous beauty and richness of tone with Joachim's intellectuality and taste, and to these he adds a temperament of his own which suggests Paderewski—that is, genius."

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## MUSIC IN MINNEAPOLIS.

MINNEAPOLIS, Minn., February 3, 1905.

**T**HE Thursday Musicales gave a fine program at their open meeting at the First Baptist Church Wednesday evening. It was one of the best and most enjoyable of their annual events. Margaret Drew played the first movement of Schumann's piano concerto, op. 54, Blanche Strong giving the orchestral parts at the second piano. It was given a fine rendition. Eulalie Chenevert gave two organ numbers with fine effect. Ednah Hall gave a fine rendition of the Salome aria from Massenet's "Herodiade." Flora Boyd, violinist, played Godard's "Adagio Pathétique"; Clara Williams sang an aria from Mozart's "Le Nozze de Figaro" in a very artistic manner; Gertrude Dobyns played two numbers by Tschaiakowsky and Arensky with great intelligence; Frances Vincent sang Braga's "Angels' Serenade," Mrs. Carlyle Scott playing the violin obligato. The program closed with the duet "Power Eternal" from Rossini's "Stabat Mater," which was sung by Mrs. Porteous and Clara Williams. It was beautifully sung, their voices blending exquisitely. The Musicales gave their regular meeting Thursday morning, when Pauline Jennings gave the second in a series of talks on "The Instruments of the Orchestra." Miss Jennings took the woodwinds and told of their place in the orchestra, and as each instrument was described a member of the Minneapolis Symphony played a solo on it. The talk was very instructive and entertaining, and was followed by Ludwig Thuille's sextet in B flat major, played by William Nelson, Herman Weuz, George Koehler, Robert Minsel, Achille Heymen and Emil Oberhoffer, the director of the orchestra, on the flute, oboe, clarinet, horn, bassoon and piano.

The magnificent new temple of music will be appropriately dedicated March 1, when the Apollo Club and the Philharmonic Club and the Minneapolis Symphony Orchestra will combine and will be a memorial event in the local musical history. The opening event will take the form of a miscellaneous program, when the Apollo Club, the Philharmonic Club and the Minneapolis Symphony will contribute numbers, and they will have the assistance of some noted soloists.

The Philharmonic Club, which have been instrumental and done so much in the erection of the new Auditorium, will be present, and the festivities will not cease with the opening night, for the Philharmonic Club and the Minneapolis Symphony Orchestra will combine a part of the course of each, which will make a brilliant musical festival.

March 2 the Minneapolis Symphony Orchestra will open the festival with Madame Galski as soloist. The second evening of the festival Verdi's opera, "Aida," will be given by the Philharmonic Club, with Madame Galski as principal soloist and the Minneapolis Symphony Orchestra. "Stabat Mater" and a program of miscellaneous numbers, given by the Philharmonic Club and Symphony Orchestra, will close the festival. The afternoon of the third day a matinee of 1,000 children, which are being drilled by Mr. Oberhoffer, will give a patriotic concert, assisted by the Symphony Orchestra. Many thanks are due Mr. Bechtel, president of the Northwestern National Life Insurance Company, for not only has Mr. Bechtel's original proposition to contribute \$5,000 toward an organ been amplified

by a cash contribution of more than double that, but he has also tendered free of charge the Auditorium for all the opening concerts, and also for the opening dedication of the organ, which will take place in April. A. M. Shuey will have charge of the organ dedication concerts, when he will present some noted soloists. The Auditorium is a beautiful building, and will have one of the finest halls in the country. These events are being looked forward to with great interest.

The new pipe organ of Portland Avenue Church was dedicated by Hamlin Hunt, of the Plymouth Church. Mr. Hunt had arranged a fine program, which was well given. Mr. Hunt was assisted by Mrs. William C. Tubbs, soprano, who was very graciously received. Mrs. Tubbs has a high, sweet, clear soprano voice which is very pleasing. She sang Costa's "I Will Extol Thee," and also a group of ballads, which was very sweet and dainty.

Hattie Wolff's pupil, Mae Woodruff, made her debut Saturday evening at the Gethsemane Hall. Miss Woodruff plays with good expression, some of her best work being done in the Haydn sonata in E flat, Schumann's "Romance" and Reinecke's "Tears." Miss Woodruff was assisted by Louis Hickey, who gave several vocal numbers.

C. H. SAVAGE.

## The Sousa Tour.

**T**HE dates and places of the Sousa tour in England during the month of January were as follows:

- January 6—Liverpool, Philharmonic Hall.
- 7—Liverpool, Philharmonic Hall.
- 8—Liverpool, Philharmonic Hall.
- 9—London, Queen's Hall.
- 10—London, Queen's Hall.
- 11—London, Queen's Hall.
- 12—London, Queen's Hall.
- 13—London, Queen's Hall.
- 14—London, Queen's Hall.
- 15—Southend, Kursaal.
- 16—London, Queen's Hall.
- 17—London, Queen's Hall.
- 18—London, Queen's Hall.
- 19—London, Queen's Hall.
- 20—London, Queen's Hall.
- 21—London, Queen's Hall.
- 22—London, Queen's Hall.
- 23—New Cross, Broadway Theatre.
- 24—Chatham, Town Hall.
- 25—St. Leonards, Royal Concert Hall.
- 26—Brighton, The Dome.
- 27—Southsea, Portland Hall.
- 28—Southampton, Palace of Varieties.
- 29—Salisbury, County Hall.
- 30—Bournemouth, Winter Gardens.
- 31—Bournemouth, Winter Gardens.
- 32—Clifton, Victoria Rooms.
- 33—Cardiff, Park Hall.

## Maconda Going West.

**M**ADAME MACONDA left New York yesterday (Tuesday) for Cincinnati, where she will sing this week with the Orpheus Club of that city. The soprano is booked for two concerts in Minneapolis, March 1 and 2, and negotiations are going on for her appearances at several concerts in the South.

## THE WEEK IN NEW YORK.

- Wednesday afternoon, February 8—Church Choral Society concert, St. Bartholomew's Church.
- Wednesday evening, February 8—"Les Huguenots," Metropolitan Opera House.
- Wednesday evening, February 8—David Kulinyi's (violin) concert, Knabe Hall.
- Thursday afternoon, February 9—"Die Walküre," Metropolitan Opera House.
- Thursday evening, February 9—Adele Margulies Trio, Aeolian Hall.
- Thursday evening, February 9—Church Choral Society concert, St. Bartholomew's Church.
- Thursday evening, February 9—Concert of the Banks Glee Club, Beatrice Fine soloist, Carnegie Hall.
- Thursday evening, February 10—Kneisel Quartet concert, Association Hall, Brooklyn.
- Friday afternoon, February 10—New York Philharmonic public rehearsal, Carnegie Hall.
- Friday evening, February 10—"Lucia," Metropolitan Opera House.
- Friday evening, February 10—Concert benefit Brooklyn Nursery and Infants' Hospital, Pouch Gallery, Brooklyn.
- Saturday afternoon, February 11—Da Motta recital, Mendelssohn Hall.
- Saturday afternoon, February 11—"Tristan and Isolde," Metropolitan Opera House.
- Saturday evening, February 11—New York Philharmonic concert, Carnegie Hall.
- Saturday evening, February 11—"Romeo and Juliet" (popular prices), Metropolitan Opera House.
- Sunday afternoon, February 12—Joint recital, Josef Hofmann and Fritz Kreisler, Carnegie Hall.
- Sunday evening, February 12—Operatic concert, Metropolitan Opera House.
- Sunday evening, February 12—Liederkrantz concert, Ysaye soloist, Liederkrantz Club house.
- Monday morning, February 13—Watters musicale, Pierpont Assembly Rooms, Brooklyn.
- Monday afternoon, February 13—New York Symphony Orchestra, Ysaye soloist, Carnegie Hall.
- Monday afternoon, February 13—Fiqué lecture-recital, "Rienzi," Association Hall, Brooklyn.
- Monday evening, February 13—"Les Huguenots," Metropolitan Opera House.
- Tuesday afternoon, February 14—New York Philharmonic Festival, Carnegie Hall.
- Tuesday afternoon, February 14—Mendelssohn Trio Club, Bessie Bonsall, contralto, soloist, Hotel Majestic.
- Tuesday afternoon, February 14—Macfarlane organ recital, St. Thomas' P. E. Church.
- Tuesday evening, February 14—Madame Jaeger reception and musicale, Master School of Music, 108 Montague street, Brooklyn.

## Madame Dotti in Cincinnati.

**L**OUISE DOTTI, formerly well known as an opera star, has been engaged as teacher at the College of Music in Cincinnati. Her appointment is regarded as a strong acquisition to the faculty.

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With Pittsburg Orchestra, - December 30 and 31.  
With Cincinnati Orchestra, - March 24 and 25.

## BUFFALO.

326 WEST UTICA STREET,  
BUFFALO, February 10, 1905.

**T**HE first of the series of "The Cycle of the Ring" was presented last week, "Das Rheingold" being the subject of the lecture-recital. Each Friday afternoon of this month an hour and a quarter will be spent. Mrs. Choate plays the chief motifs, declaiming the text as she plays, just as Damsch does with "Tristan and Isolde." Non-essentials, like the chorus parts, are omitted which cannot be so well given. No one but a skilled musician can realize the immense preparation required and the power to discriminate which this work involves. As her work was highly indorsed by the ladies present, many of whom had heard "The Cycle of the Ring" at Bayreuth last summer, Mrs. Choate's success is assured. Her declamation of the text is dramatic and convincing, her incidental explanations brief and interesting. She plays remarkably well. It was a great delight to listen to the sensuous music of the "Rhine maidens" and the stormy music of Alberich's curse. In many instances Mrs. Choate's playing of the score was masterly, giving the listener an insight of the magnificent orchestration which make these operas such a soul satisfying treat when presented with the scenic effects, gorgeous costumes and orchestral instruments. To have this series of lecture-recitals in the afternoon, given in the beautiful "court" of the Twentieth Century Club, is an innovation which will be very popular. "Die Walküre" will be the subject for this afternoon.

Carrie L. Dunning, inventor of the Dunning system, has returned from Europe much elated over the success which attended the demonstrations of her system of music for beginners in Dresden, Berlin, Paris and Vienna, and has brought with her some flattering testimonials from such noted men as Theodore Leschetizky and Xaver Scharwenka. She has been asked to present her subject at the Musical Pedagogical Congress to be held in October in Berlin.

I am pleased to note the progress made by John W. Nichols, of New York, a young tenor, whose fine voice was much admired at the last Chautauqua assembly. His press notices from various parts of the country are very commendatory. He deserves all that is said in his praise. He has plenty of temperament, and has a brilliant future in prospect. Mr. Nichols is a pupil of Dr. Carl Dufft, which statement alone is sufficient to prove that Mr. Nichols' method is a correct one. Another singer who is making his mark is William Harper, now ranking as an eminent basso. He is wonderfully good in oratorio, but is so versatile that he can and does sing operatic music and much classical music; also the best of our modern songs.

I have just received from W. Spencer Jones a prospectus giving some items concerning Watkin Mills, England's most famous basso, and the great English quartet, who, after finishing their tour of Australia and New Zealand, will open the American season in San Francisco on November 15.

Harriet Ross, of Cambridge Springs, who, while in Paris, was a pupil of Sbriglia, is now studying vocal mu-

sic with Harry J. Fellows. He has also three other Sbriglia pupils, and seems rarely to have a moment of leisure, giving over sixty lessons a week, besides holding two church positions, one in the Temple of Beth Zion, the other the Delaware Avenue Baptist Church.

A very enjoyable piano recital was given last evening by Jaroslaw de Zielinski at his beautiful home on Auburn avenue. A pleasant feature of Mr. de Zielinski's recitals is the statement of some fact concerning either composer or composition, which makes the interpretation of the music a delight to the listener. No one is more thoroughly qualified to talk on the subject of music than he, and he is particularly well informed on the Scandinavian and Slavonic composers, of which some examples appeared on the program.

There were fully fifty guests, notwithstanding the inclement night. Out of town guests were L. A. Shearer, of the Lockport School of Music and one of the officers of the M. T. N. A., and Elizabeth Conner, a teacher of ethics and philosophy of art, from Detroit, Mich.

Great interest is felt in the concerts to be given on the 15th, 16th, 17th and 18th of this month in Toronto by the Pittsburg Orchestra of fifty-three players, with the assistance of the wonderful Mendelssohn Choir of Toronto, 200 mixed voices, A. S. Voigt conductor. The following week, fresh from Canadian triumphs, they will all appear in Buffalo, giving a remarkably good program.

It is owing to the philanthropy of the Pittsburg Orchestra that Buffalonians will be enabled to hear this superb aggregation of talent. A. S. Vogt received his musical education in Germany, and his Mendelssohn Choir is one of the best on this continent for vocal quality and perfection in details of choral singing. We bespeak a big reception to these artists. Let it be seen that Buffalo is willing to "pay, pay, pay." Louis W. Gay, local manager, will spare no pains to make the entertainment a big success. Mr. Gay manages Blauvelt, Lavin, Gogorza, Gabrilowitsch, De Lussan, Pugno, Schumann-Heink, Hambourg, Henschel, De Reszké, Thibaud, Bispham, Reisenauer, J. S. Duss and orchestra, also Creatore and his Italian band, making an extended tour in the South and West with the latter organization.

VIRGINIA KEENE.

## Elizabeth Schaub's Success.

**E**LIZABETH SCHAUP, a soprano who has sung under club auspices, filled another engagement Tuesday evening, January 24, with the Eintracht Society, of Newark, N. J. The concert was given at Krueger's Auditorium, and Mrs. Schaub especially won success. The singer is a pupil of Joseph Pizzarello, and under his tuition is making advancement in her art. The following paragraph is from the Newark Evening News of January 25:

During the evening Elizabeth Schaub was heard in Alice's aria, "Robert, toi que j'aime," from Meyerbeer's "Robert le Diable"; Brahms' "An ein Veilchen," Schumann's "Auftrage," Dell'Acqua's "Chanson Provençale" and Weill's "Spring Song," the last given as an encore, and in all so skillfully employed her light and fine soprano as to give much pleasure to her hearers. The technical difficulties in the operatic air were easily surmounted and in the Brahms and Schumann numbers she entered fully into the spirit of the compositions, setting forth the sentiment and music in both with a felicity and grace in expression that delighted the more discriminating and advanced her far in their esteem as an interpreter of German lied. The flexibility, purity and brightness of her tones, her fluent vocalization and the joyous spirit she summoned to her work imbued her singing of the French chanson and the spring song with positive and irresistible charm.

## KANSAS CITY.

KANSAS CITY, February 9, 1905.

**T**HE Kansas City Musical Club gave an interesting program last Monday afternoon. The conductor was Mrs. E. C. White, and the accompanists were Mrs. R. E. Hall and Mrs. J. H. Johnson. Others who took part were: Mrs. George Snyder, Mrs. Ernest Baer, Mrs. W. C. Corn, Mrs. P. B. Peary, Frances McCartney, Dorothy Lyle, Mrs. W. B. Nickels, Callie Clark.

A special musical program was given in the Forest Avenue Christian Church last Sunday evening. The church chorus, assisted by 150 voices from the Kansas City Convention Chorus, Crosby Hopps director, furnished the program. The soloists were Mr. Hopps, "Praise Ye," and Le Roy Hall, "Face to Face."

Joseph Farrell, a Kansas City singer, was a soloist in a recent production of "The Messiah" by the Choral Club of Ottumwa, Ia. The newspapers of that city spoke very favorably of his singing.

Edgar Kreiser gave his seventy-fourth recital this afternoon in the Grand Avenue M. E. Church. He dedicated a new organ at Trenton, Mo., last Tuesday night.

Frederick W. Wallis, choirmaster of the First Congregational Church, has arranged to give special Sunday evening music once a month. The initial program was given last Sunday evening.

Alfred Hubach, of this city, was one of the soloists at an organ recital and concert given recently by the Apollo Club of Oklahoma City, Okla. Ter.

## William Harper's Prosperous Season.

**S**OME short excerpts concerning the work done by William Harper, the basso, during the present season include:

Mr. Harper gave the solos of the King with great dignity and perfect taste.—The Pittsburg Gazette.

Mr. Harper had lots of ground to cover as far as range is concerned, from low E to high F sharp, nor did he make any substitutions. His voice is very mellow.—The Pittsburg Leader.

Mr. Harper's voice was not only strong and true, but was used admirably.—The Pittsburg Gazette.

Mr. Harper sang "Why Do the Nations" with positive dash and fine spirit. So also the trumpet aria was impressively given.—The Cincinnati Enquirer.

The singing of this artist was marked by exquisite purity of voice, beautiful enunciation, clear and correct phrasing, and an extreme dramatic intensity.—The Newark Call.

Mr. Harper sang with rare discretion and in fine form. Big things are in store for him. It is a pleasure to thus commend him.—The Advertiser, Newark.

Mr. Harper gave satisfaction, his work being of the highest type of oratorio singing. He has a wonderfully big voice and he sang with noteworthy fervor and vigor.

While he exhibited a full round tone, he showed a vocal flexibility that was agreeable in every register. His rendition of "The People That Walked in Darkness" was a work of art, and he sang with fine dramatic effect "Why Do the Nations so Furiously Rage?"—The Troy Record.

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## TWO NOTABLE DIRECTORS.

**D**IRECTORS of two of New York's important musical institutions, the New York German Conservatory of Music, 23 West Forty-second street, and the New York College of Music (formerly Alexander Lambert), 128 and 130 East Fifty-eighth street, Carl Hein and August Fraemcke, fill highly influential places in the musical world of America. The German Conservatory is in its twenty-ninth year, the College of Music in its twenty-seventh. Both have honorable records of high achievement in the past. Employing a hundred and odd professors of music, the classrooms of both institutions are scenes of activity, wideawake and progressive business direction characterizing their management. Both are notable examples of what energy, combined with artistic merit and good judgment, can accomplish. Of the personality of the men now at the head of both institutions not much has been written. Carl Hein was born in Rendsburg, Germany. In his early youth he showed great talent and love for music, so that his parents decided to send him to Hamburg to study at the celebrated conservatory. Mr. Hein studied piano, violoncello and theory under Carl Armbrust, Lee, Gowa, Graedener and Dr. Hugo Riemann. It was at this celebrated institution where he became acquainted and linked an intimate friendship with August Fraemcke.

Owing to his success as a teacher, Mr. Hein gave up the solo playing and devoted his time and energies entirely to teaching. He was professor at the conservatory in Hamburg and member of the Philharmonic Society, and played under direction of Brahms, Rubinstein, Bülow. Since he came to America, in 1890, he has been connected with the New York German Conservatory of Music, of which he is now director.

The success of his teaching testifies his capability and is a very satisfactory compensation for his retirement from concert work.

August Fraemcke is the son of a musician, born at Hamburg. He studied at the Hamburg Conservatory of Music, under Von Bernuth Armbrust and Arnold Krug, and theory and composition under Dr. Hugo Riemann. Twice Mr. Fraemcke was honored with the Gossler Scholarship, and continued his studies at the Vienna Conservatory, where he completed the same under Prof. Anton Door (piano) and Robert Fuchs and Nepomuk Fuchs (composition). Being honored with the Beethoven prize and, when graduating, with the medal of the "Gesellschaft der Musikfreunde," Mr. Fraemcke made a successful tour through Russia to the German frontier, Bosnia, Hungary, Austria, Italy, Greece, Sweden, Norway, Denmark, Turkey and Germany, winning laurels and honor wherever he appeared. He was granted the honor of playing before the King of Denmark, and was made the recipient of many valuable presents. During his stay in this country Mr. Fraemcke has been ranked not alone among the best artists on his instrument but also as one of the most successful teachers, which qualifies him exceptionally well to

be at the head of an institution such as the New York German Conservatory.

## Musical Briefs.

Leopold Winkler will introduce six of his most talented pupils at a musicale at the Winkler studio residence, 61 East 120th street, Saturday evening, February 18.

Hans Schroeder, the German baritone, has met with such success in this country that he has decided to prolong his stay until June.

Frederick W. Gunther, who has just been elected bass soloist of the West Church, will sing a group of Franz songs at the fifth concert of the People's Symphony Society March 23. He will also be heard at the concert given by the Piano Men's Club at Terrace Garden Assembly Hall March 1. Mr. Gunther will continue as bass soloist of the Temple Israel, Brooklyn, where he has been for a number of years.

Reed Miller, the tenor, is now singing in the West. February 15 he gives a recital at Buffalo, February 16 another at Detroit, and February 17 he sings in "Elijah" at Ypsilanti, Mich. Mr. Miller is having a most successful season, and is already booked far into the spring.

Bruno Huhn is to give a concert at the National Arts Club Thursday afternoon, March 2, at which he is to have the assistance of Edith Chapman, Adele Baldwin, Glenn Hall, Andreas Schneider and Charles Schuetze.

Eda Aberle, soprano, announces a song recital in Mendelssohn Hall Tuesday afternoon, February 21. Vladimir I. Dubinsky is to play some 'cello solos, and Lillie Sang Collins will be the accompanist.

## The Beckers in Paterson.

**M**R. AND MRS. GUSTAV L. BECKER gave their lecture-recital, "The Development of Piano Music," at Paterson, N. J., last week, in Lyric Hall, under the management of J. William Keen. The program was the same as given in New York recently, and reviewed in THE MUSICAL COURIER. The Paterson press, German and English, gave extensive and favorable reports of the affair, which was well attended. The following are taken from the notices:

Mrs. Becker talked in an easy, flowing style that captivated her audience. She related anecdotes of the various composers, touched upon and went into a thorough explanation of the compositions of each. Mr. Becker's playing was of an artistic order.—Paterson Morning Call.

Mrs. Becker gave the talk, which was not only interesting, but highly instructive. Mr. Becker is an excellent pianist, interpreting the pieces appropriate to the remarks of the lecturer, and playing with brilliancy and admirable technique.—Paterson Press.

Tuesday of this week Mr. and Mrs. Becker appeared at the historic St. Ann's Church, Morrisania, in a lecture-recital, "The Romantic Movement in Music," before an audience that crowded the parish house. The program follows:

Momento Capriccio.....	Von Weber
Fachingschwank.....	Schumann
If I Were a Bird.....	Henselt
Allegretto Scherzando.....	Haberbier
Etude, op. 10, No. 12.....	Chopin
Fantasia Impromptu.....	Chopin
The Nightingale.....	Alabieff-Liszt
Gondoliers, from Venezia e Napoli.....	Liszt
Polonaise in A flat.....	Chopin

## A GIFTED TEACHER.

(From Music and Musicians, No. 20.)



**C**AROLINE MONTEFI-ORE is one of the few gifted artists who take more pleasure in the training of others than in the exhibition of their own talents on the concert stage.

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fine and sympathetic texture, made her debut professionally with success. She appeared with distinction at a number of important concerts, fulfilling simultaneously her strong desire to teach, as Miss Montefiore felt from the beginning that the teaching impulse was too strong and too natural a one, too imperative in its value to others, to resist.

For a time the singer combined her duties as teacher to a number of private pupils with her consistent appearances on the concert platform, but realized as the claims on her tuition increased that she could not possibly maintain her position with due results on both platforms at the same time. Miss Montefiore happens to be made of the material of which most teachers are not made, sadly as the community needs them to be so made, and as they sometimes fondle themselves into believing that they are—the material which feels it has really something to impart to others, which has cultivated its ability to a point of essential truthful confidence, and which is prompted by a zeal and enthusiasm which distinguishes the born teacher from the spurious in the test of results.

It did not take Miss Montefiore long to decide which section of her artistic labors should be sacrificed. Between her own personal distinction in public and the interests of a large class already satisfyingly productive Miss Montefiore chose her class. She has not relinquished her concert work entirely by any means, but she has made her engagements subservient to her now extensive and important studio labors, and having given free vent to her inherent demand—despite all qualifications for the stage—to train others in the true art of singing, Miss Montefiore has settled down with enthusiasm to the accomplishment of what she feels the main purport of her talents.

She is a teacher by every instinct, she has qualified herself to handle the human voice by an exhaustive study of vocal art in which the practical treatment of her own admirable instrument has proved of incalculable value to her experience, and she brings to her knowledge of voice cultivation a musical training of exceptional scope and refinement.

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THIS is Weingartner week in the metropolis.

"SERVIA has no opera," says an English monthly. Servia should come to New York.

OWING to the holiday, Lincoln's Birthday, on Monday of this week, THE MUSICAL COURIER is published twenty-four hours later than usual.

THE Pope has denied a large number of petitions from American prelates, soliciting dispensations from the Pontifical decree prohibiting women from singing in church choirs.

FRITZ SCHEEL, conductor of the Philadelphia Symphony Orchestra, was invited by the New York Philharmonic Society to direct its last concert this season (in place of the late Theodore Thomas), but Scheel could not accept, as there are symphony concerts in Philadelphia on the same dates selected by the Philharmonic Society.

ON Thursday, February 16, Johann Strauss' operetta "Die Fledermaus" is to be sung at the Metropolitan Opera House as a benefit for the director. Last year the benefit performance for the director was "Parsifal." On both occasions the price of an orchestra seat was placed at \$10. New York can certainly not be accused of narrowmindedness in art matters. From "Parsifal" to "Fledermaus" is a far cry indeed.

AT the Friday and Saturday symphony concerts in Philadelphia last week the chief number on the program was Richard Strauss' "Sinfonia Domestica." It was the first performance in America of this wonderful work, outside of that in New York last winter. The "Domestica" symphony made the same powerful and vivid impression in Philadelphia as it has made in every other city where there were an unprejudiced audience to listen, and intelligent critics to understand.

IT is authentically rumored, even if not yet officially confirmed, that Henry W. Savage will take his "Parsifal" company abroad for performances in London and the English provinces. The American cast will be retained. The Amsterdam "Parsifal," projected by the Wagner Society of that city, is meeting with such decided opposition in Germany and Austria that the performance may be abandoned, even at this late hour. Savage and his company would then find the way from London to Amsterdam a short one by North Sea packet and rail.

A CORRESPONDENT writes to THE MUSICAL COURIER: "I have been reading with much amusement your parallel columns on the oracular utterances of the New York daily newspaper critics of music. It is the most poignant object lesson ever published on the fallacy of all kinds of art criticism. And the value of the lesson is by no means diminished when the intelligent reader of your paper notes that the criticisms (or impressions, as you choose to call them) written by the reviewer of THE MUSICAL COURIER contradict in almost every instance both the 'yea' and the 'nay' columns in your table of parallels. You will agree that it is comical, will you not?" No, it is decidedly sad, for we are right and the others are wrong; and the spectacle of ignorance is never one to make a thoughtful person laugh. It is our business to be right on all musical questions, but it is the business of most of the daily newspaper critics to be anything they are paid to be. Our judgment is not influenced, because none of our reviewers have any business connection with any other musical enterprise than this paper, and an advertisement in THE MUSICAL COURIER never did and never will buy a so called "good notice" in these pages. Artistic merit is the one collateral we recognize for favorable mention in the reviewing columns of THE MUSICAL COURIER. If we are different from most of the New York daily newspaper critics of music, then we are justly proud! To be like them these days is to stand under the shadow of certain imputations which happily do not touch this journal or its editors and reviewers.



## The Editor Says—

TWO men of exalted rank in music were among those who performed in New York the past week, and both were severely castigated by the music critics of the daily papers, none of whom could, in any of the various phases of work, pass an academical examination in the departments of music in which these two famous artists became renowned; only one of our daily paper critics attempted public work, and he failed and became a teacher and critic. The two are Eugen d'Albert, composer of eminence, conductor and virtuoso; the other is Felix Weingartner, composer of eminence and conductor.

D'Albert gave his first recital at Mendelssohn Hall on Tuesday, February 7, and played Hercules fashion this powerful program: As arranged by himself, the C minor Bach passacaglia, then the "Appassionata" sonata, Chopin's op. 47, ballade; the nocturne, op. 9, No. 3, and the well known op. 53, polonaise; the Schumann "Carnaval," then a scherzo of his own (he is the greatest scherzo composer since Liszt), the Schubert-Liszt No. 1 "Soirée de Vienne" and Liszt's "Scherzo and March." For anyone to criticise an acknowledged authority like d'Albert, unless such a critic stands upon the elevation of a Schumann or a Wagner or a Berlioz, or let us say a Hanslick, amounts to an exhibition of unlimited gall. So called critics can write their opinions and curious people will read these opinions, unless they are busy themselves. But attempts at serious criticism make the writers ridiculous unless they are men of knowledge, specialty, erudition, otherwise scholarship, or unless they can at least demonstrate to some extent themselves. It will be amusing to read our weekly parallels to observe how the critics are once more entangled in a mass of self contradictory assertions, and how all of them miss the essential science of the analysis; how they pour forth the hollow and meaningless phrase, and how they apply words without the fixed thought or idea back of them.

Eugen d'Albert is one of the foremost interpreters of piano music living today. His technic is merely a means toward an end. He speaks ex-cathedra and reigns as a representative of a definite school of musical tendency as illustrated through his works and his performances. Any number of the usual critics in any number of cities all over Europe and here can say whatever they please, but all they do say does not affect the d'Albert case, unless the criticism as criticism ranks with his performances as performances. It requires study of the highest order, the serious, contemplative study of music such as is represented in the works of the great authors of music and its literature, to enable one to write outlines or analyses of a performance on the piano by d'Albert. There is no one here who can do that. There are thousands of men and women who can write their impressions, telling us how they viewed this interpretation, that tempo, the other coloring or any effect produced, but that is not criticism. The arrangement by d'Albert of the passacaglia can be discussed by Mr. MacDowell, or by Mr. Goodrich, or by Van der Stucken, or by Percy Goetschius, or by Emil Paur, or by any other such men. The critics of the daily papers here cannot write a technical analysis of d'Albert's scherzo, much less give out an essay on his method of handling the passacaglia for the modern piano. What they say of his playing is therefore not literature, not criticism. It is merely the personal view each one has, influenced by his interests in other pianists or in other pianos, for with our New York daily paper critics the piano manufacturer is always an item, as most of them get commissions of some kind or other from piano manufacturers, who hire them to write pamphlets, or analyze prospective programs, or compile biographical sketches of the virtuosi who are to play.

D'Albert played as only such a remarkable artist does play. It was piano playing of the broadest, biggest calibre. In fact, it went beyond mere digital piano playing; it was music, and music greater than the piano itself is supposed to enable an artist to give out. Far beyond the realm of the virtuoso d'Albert illustrates the content of the work and the grandeur of the composer's domain. He passes outside of the circumference of the strictly ascertained period, as Winkelman passed beyond the landmarks of Christianity. He seeks for more than the present possibilities of the piano, both as an instrument and as a means of doctrinaire interpretation. He is, in fact, above the capacity of the average contemporaneous

criticism. There is no critic, so called, in this city who would not be disdainfully dismissed by him in any discussion of his art; in fact, there is none who would dare to face him. Let us therefore simply listen to him and wonder, and then, if we have the temperament or the interest, or both, we can endeavor to broaden out somewhat also. But to criticise! It seems too absurd to consider such a plunge.

After uttering their pontifical discourses on d'Albert, the next thing the critics did was to discuss Felix Weingartner. Naturally he also had to come to New York to learn through the daily critics where he stands as a composer. If he really desires to become competent as a conductor, and especially as a composer, I suggest to him a close study of the various symphonies sketched and overtures made by our daily critics. Someone remarked to a brilliant woman at the Philharmonic: "The daily critics do not find much in Weingartner's symphony," and she promptly replied: "No, there is nothing in it for them." The Philharmonic managers are not close students of the critical situation. Instead of one they should engage all the daily paper critics, and then they would find a lot more of advice and many literary sweetmeats now evidently wanting, and finally all the critics would naturally agree on one man as the proper permanent conductor; but he will also be the best business man among the conductors. A cursory glance at our parallels will show how the present lack of concentration, due to a division of interests, acts upon the learned bumps of our esteemed scribblers.

European criticism is of a different texture, although in some countries it is blatantly corrupt, in others secretly corrupt, and in others it is not only relatively, but absolutely, pure. The following reproduction, which may interest our readers, has already appeared in some of the American newspapers.

### About Foreign Critics.

John F. Runciman says in the London Saturday Review that impartial musical and dramatic criticism hardly exists in France or Germany.

"In France," he says, "criticism is the *réclame*, and according to the amount of the pay varies the ardor and length of the *éloge*. The system is recognized as openly as that of the *claque*. The chefs of the *clagues* of the Opéra and the Opéra Comique of Paris must be as well known to the habitués as was the chef of the *claque* of the Brussels opera after I had been one day at the house of a singer when he came to collect his tribute or blackmail.

"When I speak of this matter I claim absolute knowledge of all the smallest details of the system. As with the *claque*, so with the critics and the criticism; the applause is paid for and the criticism is paid for. The critic is simply a sort of advertisement canvasser making the most of the space at his disposal, and he has an advantage which an English canvasser has not—if the advertisement rates are not duly paid, an unfavorable notice appears.

"Only two—or perhaps three—Paris papers do not work on this system; it is generally recognized, and should there be any contradiction of my statement, it will be intended for English consumption only.

"On the whole, our English method seems better. I have denounced the ordinary hack critics in my most eloquent terms, but I don't believe there is one now at work who would accept a bribe, and I don't believe there is an editor left who would ask him to do so. In the Fortnightly for August, 1894, I published a letter from an editor demanding favorable notices for certain concerts because the entrepreneur advertised, and the original is still with me. It is signed by a gentleman who was connected with the evening version of those two half-penny papers, morning and evening, which have brought cheap journalism into the London gutter. Such a letter could not be written now, and such letters were not often written in the past. Rather, as I pointed out in the same Fortnightly article, some of the critics, backed by the large circulation of their newspapers, secured commissions to write librettos, and they freely damned works for which the librettos were written by their rivals.

"In France, where all these tricks are commonly known, this procedure would have counted for nothing, whereas in England, where criticism has always been supposed to be impartial, it has counted for a great deal—for many figures in some banking accounts. But this kind of criticism,

blatantly, brazenly commercial, have proved less annoying than that of the lickspittle sort, or, to speak more frankly, the Kensington Gore sort, in which one always sees the critic's eye fixed on his subject with a half smile of expectant praise."

Many of the Berlin music critics are known to be unapproachable in such a way, and in England the fraternity is said to be distinguished by a high sense of honor. Many of the English critics refuse to intermingle socially with any of the musicians, so as to be absolutely independent of the spirit generated by personal friendship. Here in New York some of the critics have been known to go so far as to borrow money from artists and local music teachers and musicians.

#### *Musical Journals.*

The Sun music critic has the following to say regarding the Leipsic *Neue Zeitschrift für Musik*, and in response a few facts will be elicited which may remove certain incrustated fictions:

The *Neue Zeitschrift für Musik* battled for recognition for such men as Mendelssohn, Schubert, Ferdinand Hiller and Wilhelm Taubert. It laid the foundations of the fame of Chopin, Franz, Gade and Henselt. It made Sterndale Bennett and Berlioz known to Germany. No other musical journal has done such a work as this. As such papers are at present conducted no other ever will or can.

Suppose we call attention to the battling of THE MUSICAL COURIER for recognition of such men as Richard Wagner, Richard Strauss, Johannes Brahms, the new Russian composers, the new Italian school—Mascagni, Puccini, &c.—and the American composer generally, who is always denounced by the daily critics simply because he is an American, and suppose we mention, too, our battling for purity of musical criticism. This kind of battling has been going on in these columns for five and twenty years. Besides, permit me to call attention to the otherwise well known fact that Schumann and his friends did not battle for Mendelssohn and made a very weak defense for Ferdinand Hiller—both for well known "ethnological reasons," as Mr. Finck, with his dry humor, would call it. The *Zeitschrift* did not lay the foundation for Chopin's fame, which came out of Paris with Liszt's, through Heinrich Heine, who made many enemies in Germany because of his fearless fight for Chopin a Pole, and Liszt a Hungarian. The paper did battle for Schubert, for Taubert, for Henselt, for Berlioz and for Sterndale Bennett.

Now, something akin. The Leipsic *Neue Zeitschrift* never printed above 1,000 copies an issue, and it finally fell into the hands of music publishers, as all music papers do unless they are already owned by publishers who use them advantageously as advertising circulars. As the individual who wrote the quoted article for the Sun refers to music papers at present conducted, I am permitted to state that he himself has been connected with a music paper that ceased. Why?

Why could no music papers except THE MUSICAL COURIER reach the dignity of journalism or maintain themselves unless used as advertising circulars by music publishers, which removes them from journalism? Because impracticable, narrow minded men who are constantly carping, destroying and tearing things to atoms controlled them; because men have been associated with such papers who cannot create, who lack initiative and who cringe when they should be men.

The writer of these lines at one time employed on the staff of this paper the very person who wrote the foregoing lines for the Sun; the gentleman accepted the checks paid to him for his articles, but his services could not be continued because of the absence of that very spirit that is demanded in a broad and liberal journalistic enterprise. Had he been a Robert Schumann in critical judgment, THE MUSICAL COURIER might have overlooked the narrowness of his journalistic vision; that would have been a compensation, that Schumann critical skill, and we could not have spared him.

Comparing a small paper printed for a limited circle of musicians to a world read paper like THE MUSICAL COURIER, which in one edition prints as many copies and distributes more than the little Leipsic paper does in ten years, is in itself an evidence of a want of the sense of proportion. This paper has more readers in Germany than the most excellent *Zeitschrift* has. Is that an evidence of national decadence, or is the fact that the paper with which the writer of the Sun (I believe it was called the *Musical World*) was connected, and which ceased to exist soon after he had written a dozen articles for it, an evidence of national recrudescence? Which is it? It will not do for men whose names have been associated with dead musical papers to criticise depreciatingly a paper like this, especially after they have been engaged on it, paid for their work and courteously dismissed. Why did I engage these New York critics years ago to write for THE MUSICAL COURIER? Because I wanted to learn the reasons that brought into decay the former New York musical journals with which they were identified, and thus avoid some of the pitfalls. After having had their services for some time I soon discerned the causes of the journalistic cataclysms, and I have endeavored to avoid them. The 1904 increase of the already tremendous circulation of THE MUSICAL COURIER was 13 1-10 per cent., really a phenomenal increase, considering the size of the circulation. If, as the Sun critic claims, this paper has no influence, what can be the object of a daily paper like the Sun in devoting such space to music? That means a dead waste for the Sun. I do not find any fault with the motives which impel the Sun writer for making his statement regarding musical journals; that is strictly his affair and that of his editor. If he were still writing for this paper he would not be permitted to utilize his motives in that manner, and that is probably one reason why he is not on this paper. I merely desire to call attention to facts and record them.

It may be proper to close this bit of ancient history by publishing the following circular, just issued by our Dresden office, a circular similar to others issued periodically by the branch offices of this paper:

THE New York Musical Courier has the widest circulation of any musical paper in America and Europe, and numbers thousands of readers in Europe, it having received the Grand Prix at the last Paris Exposition, as the best musical paper extant. It has a remarkably strong and able staff of editors and contributors, and, as its name indicates, aims to give the news of the whole musical world to its readers, as well as to keep in touch with all the live musical topics of the day. It is the champion of progress and the cause of good, true music everywhere, which it defends with fearlessness and sincerity of motive. It is also the best advertising medium known to musicians.

Artists, debutants, professors and teachers, conservatories and schools, piano manufacturers and warerooms, as also all kinds of musical instruments, music dealers and publishers, concert bureaus and impresarios, &c., all the world over, have connections with The Musical Courier, including leading artists and the various musical interests of Dresden. All applications to be made at the Dresden office, 18 Walpurgis Str., Dresden. Hours 10 until 1 a. m. daily.

#### *More on the Same Subject.*

At the dinner of the Association of Theatre Managers a former dramatic and musical critic made the following confession in a speech delivered there and then:

"What, indeed," said he, "is to become of the dramatic critic? I sympathize with him, for I

wrote for eight years what I was pleased to consider dramatic criticism, and I thought it fine. As I grew older, I concluded that I and all critics take themselves too seriously.

"When I first essayed the criticism of dramatic and musical performances I knew nothing whatever about it, but I went at it with the superb confidence of youth. I would not dare now to undertake it with the self consciousness that such work was superb. I have known of dramatic critics who wrote their criticisms in advance and slept through the performances.

"Another wrote what he had to say and never went to the theatre at all. He was surprised to see in the newspaper the next morning an announcement that, owing to the illness of the leading actor, the performance which he roasted so vigorously in another column had not taken place."

This fits excellently with the following so called "criticism" of the Da Motta recital of last Saturday as it appeared in the Sunday Sun:

José Vianna da Motta, the Portuguese pianist, gave a recital at Mendelssohn Hall yesterday afternoon. He played a transcription by Busoni of a Bach organ fugue, Scarlatti's sonata in G minor, Weber's polacca in E major, Beethoven's variations and fugue, op. 35; Liszt's legends about the two St. Francis and some other numbers. He played some things very fast and indistinctly and all things in a dry style.

The writer of the foregoing paragraph left the hall about the time when the most interesting numbers of Da Motta's program began. Naturally his criticism could not be just. Compare it with the serious, careful and conscientious notice which the Times critic wrote; let us see how the two look in juxtaposition. Here are Mr. Aldrich's remarks in the Sunday Times:

José Vianna da Motta, the Portuguese pianist who appeared last month with the Philharmonic Society, gave a recital yesterday afternoon in Mendelssohn Hall, in which he showed some of the charming qualities that were recognized in his performance of Schubert's "Wanderer" fantasia. He is not one of the greatest artists, but he is a player of many agreeable qualities, which are a fine musical feeling, a crisp and clear touch, a pure and delicately colored tone and generally an excellent sense of rhythm. These qualities were best displayed in his first number, Busoni's arrangement of one of Bach's organ toccatas. In Scarlatti's little sonata in G major—a sonata in an archaic sense that would not today warrant this title—he took the tempo so fast that some lack of clearness resulted, and its rhythmical outline was somewhat blurred. Three of Liszt's transcriptions of songs by Schubert he played in a poetical and unaffected manner, and Weber's polacca in E with dash and spirit, but also too fast to represent its stateliness and power. He followed this with one of Beethoven's less familiar sets of variations, that in F major on an original theme; Liszt, two legends portraying respectively St. Francis of Assisi preaching to the birds and St. Francois de Paule walking on the waves; and also Liszt's arrangement of the skating ballet, from Meyerbeer's "Le Prophète."

The London papers continue to dispose of the ill natured New York remarks on the Vecsey boy and express their own opinions without reserve. We publish, in addition to the comments of last week, the following from the erudite pen of the critic of the London Daily News:

From a budget of newspapers to hand it seems that the New York critics have not been altogether impressed by the playing of Franz von Vecsey. The critic of the Sun, for instance, says, among other things, "the boy is a well schooled little parrot. So far as could be seen from his playing last night, he has no more real musical talent than an organ grinder. \* \* \* He is a mere fingerboard acrobat. \* \* \* He played everything straight along in a demi flat manner, without a shadow of a nuance." The World admits that Vecsey "amazes his audience, he interests them; but this is accounted for by the fact that he surprises more than delights the listener." The New York critics, musical as well as dramatic, have always taken a special delight in flying in the face of European, and especially of London, criticism. It is an amiable weakness, but it should not blind critics to the real merits of the wonderful young violinist. Here in London it was not only the professional musical



critics, nor even the general public, that were so enthusiastic over Vecsey's playing, for skilled violinists hailed him as amazing, not only on technical grounds, but also for the possession of an insight which was nothing short of marvelous in so young a boy. One may object to prodigies on principle, but a critic who formulates his judgments on mere principle is nothing less than a pedant. No doubt the New York public does not at all agree with the New York press.

The New York public not only does not agree with the New York press, but, as was illustrated in these columns after the late election, the public votes directly against the advice of the papers. No musical enterprise of any kind could maintain itself here, no conservatory, no vocal or instrumental studio, no classical enterprise if the public were a mere passive victim of our music critics; but the public goes its way irrespective of music criticism. The musical managers are successful in utilizing the disparaging criticisms, because it relieves them from their obligations and also permits of a reduction of contracts after the prices have been stipulated. But I am not going to discuss this highly interesting feature of the situation. It is too delightful, as it remains hidden in the callous minds of the very men whose attitude is enriching those they are opposing. Far be it from me to indicate the new Golconda this revelation would open to them, and I know that without a lucid exposition of the situation they themselves will never see it. Let it therefore proceed uninterruptedly. The Vecsey vituperations merely precipitated the movement and proved again how unnecessary New York daily criticism is to those artists who go out to the backbone of the nation for their support.

#### A New Opera House.

This city of financial barons and cosmopolitan claims should have an opera house built by the municipality, but not for the benefit of the barons only; the people should have use for it for musical and artistic purposes, for education. The building could be erected on that available block where the Plaza Hotel now stands, and it should include the whole block. By reserving ample space on the Fifth and Sixth avenue ends of the block, the building, being on an oblong space, could be made to conform with opera house designs in every respect outwardly and inwardly. It should be a monument to New York architectural genius, and it should be used, in addition to its operatic representations, for concert purposes, public organ recitals for the benefit of the pupils of schools and the college students and the musical masses. Great choral works should be given in it and public assemblages should find a home within its walls. It should be dedicated to the people.

By condemnation proceedings the city would acquire a property which would immediately enhance real estate values in all directions, and particularly on Fifth, Madison and Sixth avenues and on all the lateral streets. The taxable basis would make the whole scheme one of profit to an extent of ten millions of dollars directly and fifty millions indirectly and the city would become a great gainer. All the objections that now apply to the Metropolitan Opera House, the location and the nightly scenes of barbarism associated with the arrival and departure of the equipages could be avoided. The present opera building, which looks like a Tenth avenue malt house, could be retained for an entirely different clientele, the kind of clientele that is making it more objectionable to the refined audiences which would naturally find their home in the new opera house. The class of men that hover about the Metropolitan, in and outside, the environment, the

saloons, stables, garages, sporting centres, cheap shops, restaurants, night hawks, questionable characters and police suspects hanging about its corners make the scene as unattractive as any Dickens ever described.

Its garish interior, its mixed audiences, its speculative elements, its speculative tendency, its cheap advertising methods, its Bowery billboards, its barren foyers, its tea rooms, its drafts and interruptions during performances must be distasteful to a man of Conried's artistic culture, and hence no one need be surprised at his outburst at the banquet of the theatrical managers the other night. What he said had no reference to these features, but the features were the unconscious promptings. Being honest and sincere he went beyond the boundaries of caution and gave vent to his desire for independence, and he needs this independence to develop his art instincts. He wants art and not fashion which is impeding it.

What he said was in effect that if he had control of the boxes now occupied by the fashion element or society he could secure a larger net financial result. The result of his remarks came in the shape of a declaration from certain sources that the society element did not care particularly for the present opera house, but preferred to build a new one which would be exclusive and from which those objectionable elements now to be found at the Metropolitan Opera House would be debarred.

Thereupon Mr. Conried spoke in this fashion to the New York Herald:

"I stated that the boxholders who had done so much to facilitate my task of providing the large sums which, as I explained to them on assuming the management, were needed for the rebuilding of the stage and redecorating the auditorium of the Metropolitan merely paid each year a certain rent for their boxes, in return for which I provided for them the finest operatic organization in existence, and the opportunity of hearing the best singers in the world.

"It would be difficult, if not impossible, as I need hardly point out, to accomplish what is accomplished at the Metropolitan without the sympathy and the material support of the boxholders. The wealthy ladies and gentlemen who own the thirty-five boxes alluded to in my speech are as indispensable to the prosperity of the opera house as the great stars whose art and voices they enjoy. I did not mean when I said that I might be able to sell the boxes for more than the stockholders paid for them that I could do without the subscribers, for their presence is essential to the opera and makes the opera house the centre of society in the winter.

"My relations with Metropolitan Opera and Real Estate Company have been the friendliest. The stockholders have never interfered with anything and they have always complied with the greatest liberality to any demand which, as a tenant, I have made."

This tone was more judicious than the spontaneous speech of the day before. Of course the boxholders and their contract make opera possible, and that represents the subvention paid to opera houses in Europe, because opera, as hitherto conducted, cannot stand on its own legs as a musical factor. It begs, either from the Government, the municipality or society. If Mr. Conried had to conduct opera as Maretzek, the Strakosches, Mapleson, De Vivo, Chizolla or Abbey and Grau did it he would die poor as all these opera managers did, except Grau, who finally succeeded on the basis followed by Conried, namely: Society subvention and "stars." Take the "stars" off the boards and society will not attend opera, as "society" is not interested in music in any form. A part of the understanding between the society "stars" and the manager consists of an agreement on his part to furnish each season a fixed num-

ber of stage "stars" suitable to the taste of the society "stars."

Now then if Mr. Conried really believes in himself here is his opportunity. Let him stand by his original remarks; get rid of society as such and give opera as it should be given, not star ridden. The society element will then erect its own exclusive Opera House, will get the high-priced foreign "star" and have its exclusive "star" opera and vaudeville, and the hangers on will follow and Mr. Conried can give opera on an artistic basis at the Metropolitan, rid himself of all contract encumbrances, have finished ensemble performances and not even compete with the star opera at the new house. New York is big enough to support two opera houses. At least it is worth while to try it if Mr. Conried really meant what he said.

#### A Symphony in Boston.

When Ysaye played in Boston last week an orchestra of about 60 men was engaged to accompany him. It was decided to take the 60 men from the Boston Symphony Orchestra; that is, reduce it from 90 to 60 and use it for that purpose, paying the men the usual prices. These and the terms were accepted, but at the concert many of these 30 unnecessary performers of the Symphony Orchestra insisted upon coming into the hall free to hear Ysaye. Emile Levy, the representative of Ysaye's manager, Johnston, refused to admit them without pay, on the ground that the manager was paying for the hall, for the orchestra, for advertising and traveling and was paying Ysaye, and that if the orchestra players who were not engaged to play, wished to hear Ysaye they would have to pay just as others who love music must pay. When this announcement was made, the 60 threatened to strike and refused to play. Mr. Levy then told them it made no difference to the management, but that if they would refuse to play the concert he would explain the case to the audience and proceed with the concert, giving Ysaye a piano accompaniment. Matters reached such a stage that the local manager of the Boston Symphony Orchestra had to be sent for and then the troubled waters subsided and those musicians who were not engaged peacefully left for home, while the 60 played and were paid.

What must strike us as funny is the demand of musicians to hear concerts without paying. If musicians do not pay how can concerts be given? If they refuse to set the example how can they expect the public to follow? If the public does not patronize concerts musicians cannot make a living. Why should any musician ask Ysaye's manager for a free ticket when Ysaye demands about \$75,000 or \$100,000 from his manager from this tour alone? If Ysaye would play for nothing, if the halls could be had from their owners for nothing, if the newspapers would print advertisements for nothing, if the hotels would board Ysaye and family gratis, if Mr. Ysaye's manager, Johnston, could get his offices rent free and live on air instead of food; if the critics would write for nothing—if all these things could be done, then of course the musician would be justified in expecting free admission, provided, however, he would also play for nothing. But as long as he asks for money when he plays he must not ask a manager to provide free entrance into a concert which costs money.

Musicians do not attend concerts as a rule, and when they do it is on free tickets. They complain that their incomes do not permit it. If they would show that concerts must be attended if the public desires to learn what music is and means there would arise a larger concert public and this would increase

## The National Conservatory of Music of America

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Admission Daily.

All Communications Addressed to the Secretary.

the income of musicians. Under all conditions existing they have no right to ask a manager who is paying thousands every week to musicians to provide them with concert admissions free of charge.

BLUMENBERG.

THE following lines, called "The Master of Music," in memoriam Theodore Thomas, were published in the current issue of *The Outlook*:

Power of architect, power of painter, and sculptor, and bard,  
Living forever in temple, and picture, and statue, and song,  
Look how the world with the lights that ye lit is engirdled and starred;  
Brief was the flame of your life, but the lamps of your art burn long.

Where is the master of music, and how has he vanished away?

Where are the works that he wrought in the air as a palace of dreams?  
Gone—all gone—like the light on the clouds at the close of the day!  
Darkness enfolds him and silence descends on the fields and the streams.

Once, at the wave of his wand, all the billows of musical sound

Followed his will, as the sea was ruled by the prophet of old;

Now that his hand is relaxed and the rod has dropped to the ground,

Lo, how still are the shores where the mystical harmonies rolled!

Nay, but not still are the hearts that were filled with that marvelous sea;

Purer and deeper forever the tides of their being shall roll,

Sounding with echoes of joy and of thanks, O Master, to thee—

Music immortal endures in the depths of the human soul.

THE following communication, of interest to composers, has been received by *THE MUSICAL COURIER*:

410 KIMBALL HALL, CHICAGO, February 8, 1905.

To *The Musical Courier*:

For the past two years the Chicago Madrigal Club has been stimulating the American composer by offering each year a prize competition, the club selecting the poem and offering a prize of \$25 for the best setting.

Believing a prize of \$100 would be more attractive to composers, and believing that it would be well if some public spirited citizen or company should endow the club with this prize, the matter was taken up with the W. W. Kimball Company, of this city, with the result that this company has endowed the club with an annual prize of \$100, to be known as the W. W. Kimball Company Prize, to be given to the winner in each competition. You are interested in the American musician, and your paper reaches them all. I shall be very glad if you see fit to mention this in *THE MUSICAL COURIER*. The poem and conditions of the competition will be sent on application.

Very truly yours,

D. A. CLIPPINGER,  
Director Chicago Madrigal Club.

THE Boston Herald (Philip Hale) has some strong words in favor of Eugen d'Albert as an ideal Beethoven interpreter. The Herald says:

When he was last in Boston he gave a memorable performance of Beethoven's fifth concerto. Last evening he showed that he was on equally intimate terms with Beethoven, the composer of chamber music. We all hear much about "the true spirit" of this composer; we are told that this pianist does not play in the spirit and that one does.

If you should ask, "Pray, what is the precise spirit of Beethoven?" the answer would not be a full explanation. We doubt whether Beethoven himself ever played one of his compositions twice exactly in the same manner. No pianist of moods and imagination can play in such an academic fashion. One associates, however, with the name Beethoven infinite tenderness, profound or lofty thought, grotesque humor, titanic longing, passion, despair. The pianist who establishes any one

of these moods, who awakens in the hearer beautiful, serene or solemn thoughts without his own disturbing interposition, may be said to appreciate, feel, reproduce the sentiments or the emotions of Beethoven.

It seems to us that Mr. d'Albert is one of the few great interpreters of this composer, if he is not the greatest. When he plays this music he is neither cautiously reverent nor arrogantly bold. The music is frankly expressed with the noble simplicity that characterizes it. The song is sung with emotion, the bravura is brilliantly musical, and when Beethoven is in holiday mood and shouting from mere high spirits and joy in life there is no attempt to represent him in other guise. The salient points are not overaccentuated, the subordinate details are beautiful and in the background.

Throughout this trio Mr. d'Albert showed a fine sense of proportion; he was neither unduly assertive nor inconspicuously poetic. It was an admirable performance. His colleagues were well disposed, and strove successfully in friendly rivalry to set forth the charm and the strength of the music.

HERE are some sentient paragraphs from the *Los Angeles Graphic*, that echo a recent *MUSICAL COURIER* contention:

Little Franz von Vecsey, the latest violin wonder, seems to have really achieved the phenomenal success expected in New York. The *Sun* critic is almost alone in voicing any seriously dissentient tone, although the *World* and *Times* rather impugn the purity of the boy's intonation.

The dictum of the *Sun* is extremely interesting, if only for the novel way of putting a self evident truth: "Vecsey has learned that if you draw a bow back and forth in certain ways, and work the fingers of your left hand correctly on the fingerboard, the thing comes out right and the stunt is done." Of course. What of it? This much. Every violinist knows it, and yet not one in a thousand can do the stunt. But because little Vecsey knows it, and moreover does it, the *Sun* man pounces on the lad and proclaims him a parrot.

This is pretty queer logic. If we know a thing and cannot do it, we are of the common herd! If we know a thing and can do it, we are parrots! The greater probability is that the *Sun* critic started out to do something different, and got kidnapped on the corner by the Noble Army of Cranks.

EVERY season brings forward a large crop of new operas in Italy, though comparatively few of these pass the frontier. Some twenty-three operas were brought out in Italy during the past year. These include Puccini's "Madame Butterfly," "Domino Azzuro," by Franco da Venezia; "Manuel Menendez," by Lorenzo Filiasi; "La Cabrera," by Gabriel Dupont (of these the last three were sent in for the Sonzogno competition); "David," a four act opera, by Amintori Galli; "Obbia," by Renato Brogi; and Leoncavallo's "Roland of Berlin." Interest in oratorio seems to have revived in Italy. The following oratorios were brought out there last year: "Il Giudizio Universale," by Perosi; "Dies Iste," by the same; "La Passione," by Francesco Barbero; "David," by Aureliano Ponzilacqua; "La Notte," by Guglielmo Zuelli; "L'Immacolata," by G. Mattioli; and "Emmaus," by Lamberto Caffarelli. Sgambati still remains the chief symphonic composer in Italy.

MARY GARDEN, an American singer, scored an exceptional success at Monte Carlo on February 13, where she sang the title role in the premiere of Massenet's new opera "Cherubin."

IT is more than likely that the Philadelphia Orchestra will give several festival concerts in New York this spring under the joint leadership of Fritz Scheel and Hermann Hans Wetzler.

THERE is a possibility that "Azara," an opera by Prof. J. K. Paine, an American composer, will be produced at the Metropolitan Opera House next season. Why did we ever speak?

## PHONOGRAPH COMPANIES HIT.

French Courts Decide They Cannot Use Copyrighted Music.

(Special Cable Dispatch to the Sun.)

PARIS, February 11.—A crisis has been created in the phonograph record trade in France by the unexpected judgment of a Paris court, which, in the interests of the Society of Music Publishers, has placed the phonograph in the same category as an orchestra, prohibiting it from reproducing copyrighted songs or music.

The society has long complained of the injury done to its business by the phonograph, but had not instigated any action. The one in question was brought by a speculator, who offered the society to undertake the suit at his own expense if they would give him power of attorney and share the royalties which it was anticipated could be recovered from the phonograph companies in the event of the action being successful. The decision has caused the stoppage of the sale of records pending a settlement of the affair, which, it is believed, will ultimately be the repeal of an old law on which the ruling is based.

Meanwhile, several thousand phonograph shops in France, which employ thousands of hands, are affected, while foreign firms are liable to have their stocks seized.

M. Pathe, the head of the largest firm of makers in France, says the society demands a royalty of 7 cents on every cylinder sold containing a copyrighted song or music. The payment of such a sum, he says, would be ruinous. He offers to pay 10 per cent. on his gross sales, but the society refused to accept the terms. M. Pathe, a large part of whose custom comes from Great Britain and America, threatens to remove his works to London.

THERE is a case now awaiting decision from Judge Hazel, of the United States District Court, Southern District of New York, which involves the ownership of copyright as applying to the rolls used in Pianolas, or piano players in pianos, but it is doubtful if the French decision will apply as a precedent here, although foreign decisions were quoted in the arguments on both sides. There is an exceedingly interesting financial problem involved in this, a financial question amounting to hundreds of thousands of dollars annually, besides accumulations.

EMIL PAUR and the Pittsburgh Symphony Orchestra continue to gather laurels as they go. The *Ottawa Evening Journal* of February 4, in referring to the concert in that city, says:

It would seem that under his baton they have gained in refinement, flexibility, mellowness of tone, unity of action and beauty of shading.

Mr. Paur is a director whose intelligence and artistic discretion are sure to advance the Pittsburgh Orchestra into a competing position in this country. Pittsburgh must continue to congratulate itself on his engagement.

THE directors of the Royal Opera, Covent Garden, London, announce that the season, which is to extend over twelve weeks, will commence on Monday, May 1, and continue until July 24. As no festival will be held at Bayreuth this summer, London has arranged to give two complete cycles of "Der Ring des Nibelungen," under the direction of Dr. Hans Richter.

SAVAGE'S production of "Parsifal" is meeting with sensational success in Chicago, a city where American pluck and enterprise never fail to meet with their just due, and a city where an artistic piece of work does not have to beg an audience.

OWING to a tremendous popular demand, and at the express request of the daily newspaper music critics, Ysaye and d'Albert will make another joint appearance at Carnegie Hall on March 5.

IF music be the soul of love, is not love, too, the soul of music?





WEINGARTNER is—but no, however great the temptation, let us confine ourselves today to our favorite (and easy) occupation of paragraphing.

From Bucharest comes information that recalls the dear, dead days of our polyglot opera, when no one cared for sense on the stage, but went only to hear the music. The Bucharestians had a performance of "Lohengrin" in which Elsa and Telramund sang German, Lohengrin Roumanian and Ortrud Italian! It is not stated whether the audience took French leave.

Philip Hale points out some more inaccuracies in the new edition of Grove's. Eugen d'Albert is accused of having written but five operas instead of seven. The dictionary also refers to his "Kain" as "not yet performed," when records show that it was done in Berlin on February 17, 1900. Alboni is alive in Grove's, yet she died in Paris, 1894. Frederick Archer, too, is spoken of as being the city organist in Pittsburgh, whereas he departed this world in 1901. Bargiel and Heinrich Ehrlich are two others whom Grove's will not let die, although they are buried and entered in the official dead registers of the city of Berlin. In the Cornelius biography we are told that his "Cid" had but one performance (Weimar), whereas it has been produced more than once even in New York. E. Fernandez-Arbo is given more space than Charpentier, Chabrier or Duparc, but no reference is made to the violinist's recent short sojourn in Boston as the concertmaster of the Symphony Orchestra. Algernon Ashton has as much space as Debussy, Charpentier has half a column and Dudley Buck over a page. Hurrah for America! Debussy has half a column and Clara Butt a whole column! 'Rah for handsome contraltos! The essay on Berlioz contains the luminous statement that Berlioz's "best sustained work is to be found in his vocal compositions." Forgetful of Bruch's violin concertos, mainly on which his fame will rest, Grove explains that Bruch's "real field is concert music for orchestra and chorus; he is, above all, a master of melody and of the effective treatment of masses of sound. These two sides of his artistic activity, so to speak, play into each other's hands and have brought him deserved success." Joseph Bennett, the dullest music critic in the world, is described in half a column, and Philip Hale, the best informed music critic in the world, is described not at all. Never mind, Phil, others of us famous men in music have been left out, too.

Heinrich Conried advises his singers "not to sing for nothing." Was there any danger?

Nero was fiddling while Rome burned. "Well," he mused, "whatever the critics will have to say of my technic, they will have to admit that my playing did not lack warmth." Looking to see whether he had the insurance policies, he struck up "There's No Place Like Rome."—F. P. Adams, in New York Mail.

Henry T. Finck, of the New York Evening Post, has a good chance now to slip in a few licks for one of his prime favorites, and he does it in this fashion: Johann Strauss may have written only dance music and operettas, yet he was one of the great masters, a true

genius, a wonderful melodist. Where is there another modern composer whom all his colleagues united in praising as they did him? Wagner and Brahms, to begin with. Brahms was never happier than when listening to the music of Strauss, and as for Wagner, Paul Lindau tells us that he never tired of playing this music; he called Strauss the most musical man of the time, and never referred to him except in terms of enthusiasm. Liszt adored him; Rubinstein declared that "Strauss has no rival"; Hans von Bülow wanted his waltzes to be played at symphony concerts, and—to cite only one more—Felix Mottl wrote, eleven years ago:

"I prefer a single Strauss waltz a thousand times to the erudite, well made works of our modern classicists, as music is, for me, an art which must appeal to the feelings, and which has nothing to do with pure reason, calculation and mathematics. The absence of a musical 'idea' cannot be atoned for by contrapuntal cleverness, be it ever so subtle; and that Strauss, in a period which, since Wagner's death, is so poor in 'ideas,' has them, proves him to belong in the class of the great masters, the men of genius."

Apropos of the "Fledermaus" revival, an esteemed far Western contemporary writes: "Strauss is now the leader of the Berlin Royal Opera, and his work was first produced in Dresden, under the composer's direction." And, distressing to relate, there are many good people in New York who do not see the foregoing joke even now, after they have been told that it is one.

"An amateur orchestra gives weekly concerts outside the cells at Sing Sing prison." That is not fair. Where can the poor wretches of prisoners go?

"The majority of the boxholders at our Opera do not know one tune from another among all those they hear in a season at the Metropolitan." Pardon, but they do. They are able to recognize the intermezzo from "Cavalleria Rusticana," and when they hear any other operatic melody they are able to tell in a moment that it is not the intermezzo from "Cavalleria Rusticana."

Yes, Aminta, the writer of "Variations" has composed an opera and it is called "Fatma; or, Why Should the Music Teacher Be Paid?"

True to the old saw, our American musical prophets are gaining honor abroad. Essipoff played MacDowell's first concerto in St. Petersburg recently, and at the fourth Vienna symphony concert the novelty of the program was Rubin Goldmark's overture "Hiawatha."

Ella Wheeler Wilcox has a barbed shaft for the critics, which she delivers in this fashion:

Whatever your work, and whatever its worth,  
No matter how strong or clever,  
Someone will sneer, if you pause to hear,  
And scoff at your best endeavor.  
For the target Art has a broad expanse,  
And wherever you chance to hit it,  
Though close be your aim, to the bull's eye fame,  
There are those who will never admit it.

Though the house applauds while the actor plays,  
And a smiling world adores him,  
Some one is there, with an ennuied air,  
To say that the acting bores him.  
For the tower of Art has a lofty spire,  
With many a stair and landing;  
And those who climb seem small ofttime  
To one at the bottom standing.

So work along, in your chosen niche,  
With a steady purpose to nerve you;  
Let nothing men say who pass your way  
Relax your courage or swerve you.  
The idle will flock by the Temple of Art  
For just the pleasure of gazing,  
But climb to the top, and do not stop,  
Though they may not all be praising.

For her farewell tour of America the Chicago Tribune suggests the following program for Adelina Patti: "Farewell Forever," "Say Au Revoir, but Not Good-by," "How Can I Leave Thee," "She Said Good-by," "Bid Me Good-by and Go," "I Don't

Care if You Never Come Back," Tosti's "Good-by," "Fare Thee Well, for I Must Leave Thee," "Take Your Clothes and Go," "I Will Return Again."

Dan Frohman had occasion recently to telephone to Mrs. von Vecsey at the Hotel Netherlands. The conversation was something like this:

"Hello."

"3700 Plaza, please."

"Yes."

"Hello! Is this the Netherlands Hotel?"

"Please give me Mrs. von Vecsey's apartment."

"Mrs. von Vecsey."

"Von Vecsey—V-e-c-s-e-y."

"This is Daniel Frohman."

"Daniel Frohman."

"Good morning. How's the little boy this morning?"

"The little boy."

"No, I don't mean your husband. Of course not. I mean little Franz—Fritz."

"I'm glad to hear it. I want to know whether Fritz could be at Carnegie Hall tomorrow morning, 10 o'clock sharp, for the rehearsal with orchestra."

"Thank you, I wish you would. Has the little prince arisen?"

"You don't know?"

"But doesn't he sleep in your apartments?"

"I don't understand. Did you say 'stranger'?"

"But how can your own son be a stranger to you?"

"You have no son?"

"Oh, I see, it's a joke. I can hear you laughing."

"Not a joke?"

"But aren't you his mother?"

"But why should your husband care if he heard me?"

"Not his father? Really, I don't—"

"How?"

"Why, Mrs. von Vecsey, of course."

"Not Mrs. von Vecsey?"

"Well, then, who are you?"

"Who?"

"Fritzi Scheff?"

"I beg your pardon a thousand times, Miss Scheff. I thought I was talking—"

"Of course—"

"Well, let us hope so."

"—"

"A boy, every time."

"—"

"No harm—"

"—"

"Sorry to have disturbed—"

"—"

"All right. Good-by."

"—"

Elbert Hubbard has some excellent advice for musicians and others in his Philistine. He says: "To maintain order, harmony and excellence in the Territory immediately under one's own Hat will keep one fairly well employed."

Bach is very much the fashion this year with violinists. At his Berlin recital on February 11 Arthur Hartmann opened his program with the unaccompanied sonata in G minor, followed it with the prodigious A minor fugue and then played the "Chaconne," besides several numbers by modern composers.

Kreisler has played much old music here this winter, and, though the public and the critics have taken it on trust, there are several persons in the world who would not be greatly surprised if some of the old music came from the pen of—Kreisler himself! Anyone who has ever heard the gifted Fritz in private play on the violin a Bach fugue that was not by Bach and on the piano a Scarlatti allegro that was not by Scarlatti of necessity must have his doubts when Kreisler plays in public beautiful but unfamiliar numbers by Tartini, Corelli, Francœur, Pugnani and others of the old band. It is not even hinted here that Kreisler has done such a thing in New York, but Fritz has a cosmic sense of humor and is not too good for such a joke on the critics. So have a care! One has only to remember the time when Kreisler returned to Berlin from his summer vacation in the Alps and told of discovering in the possession of a Bernardine monk several hitherto unknown manuscripts by Tartini. The monk would not part with his treasure, so Kreisler memorized the pieces from the manuscripts, and when he played them for his amazed listeners, lo and behold, they surely breathed the ancient atmosphere, the broad, pure spirit and the fine polyphony of Tartini! In some places Kreisler is said to have played the long lost masterpieces at his public concerts. Did Tartini write them, and was there any monk who hoarded the manuscripts? Ask Kreisler.

Was it Mrs. Patrick Campbell who once asked: "Why do the American men marry Lillian Russell?"

Andrew Lang proposed not long ago that authors should be appointed to review their own books, and the editor of the Independent has taken the celebrated critic at his own word. He wrote to Mr. Lang, asking that gentleman to review his "The Valet's Tragedy," and the criticism that was sent by return mail contained this candid passage: "It is not, perhaps, Mr. Lang's fault that he was not born to be a novelist, but it certainly is his misfortune. Mr. Lang, either willfully or by sheer incapacity, has misused his materials and must expect the neglect which attends such literary crimes." Gelett Burgess, author of "Goops," was also asked to review his own work, and he says: "It is a queer example of restraint influenced by a lack of knowledge." W. J. Ghent, having read his own book, "Mass and Class," is amazed at "the audacity, not to say impertinence, of pitting such unschooled opinions against the disciplined conclusions of official teachers." On the other hand, Thomas Dixon, of "The One Woman," and Upton Sinclair, of "Manassas," seem not wholly dissatisfied with their efforts. Why not try the same plan in music? It would certainly be more interesting, for instance, to hear what Strauss knows about his own music than to read the guesses of some of his gratuitous commentators.

Who shall decide when critics disagree? The public.—Brooklyn Life.

Patricolo, the Italian pianist, who has been having such unusual success in Germany and Austria, will probably come to America next year. His "specialty" is Gottschalk's music, and one of his recital programs looks like this:

#### GOTTSCHALK PROGRAM.

##### I.

Solitude.  
Barranlied (Chanson Negre).  
Manchega.  
Banjo (Grottesque Fantasia).

##### II.

Dansa Ossianique (Polka de Concert).  
Printemps d'Amour (Mazurka).  
Grande Scherzo.  
Battle Cry of Freedom.

##### III.

Last Hope.  
Jota Aragonesa.  
Pasquinade (arranged by Joseffy).  
Tremolo.  
Union (Paraphrase de Concert).

The New York Times, in its criticism of Weingartner's symphony, has this passage: "But it is a most encouraging fact that a man of his influence and with his following should take the stand that he has toward 'absolute' music, and should undertake to stem the tide that is at present setting so strongly toward forcing the art to complete subjection as a handmaid of other arts." How about Weingartner's volumes of songs, his operas "Sakuntala," "Malawika" and "Genesis," the "Orestes" trilogy and the symphonic poems "King Lear" and "Fields of the Blessed"? Are those "absolute" music?

The finest music in the room is that which streams out to the ear of the spirit in many an exquisite strain from the hanging shelf of books on the opposite wall. Every volume there is an instrument which some melodist of the mind created and set vibrating with music, as a flower shakes out its perfume or a star shakes out its light. Only listen, and they soothe all care, as though the silken soft leaves of poppies had been made vocal and poured into the ear.—James Lane Allen.

Teacher—What great difficulty was Demosthenes compelled to surmount before he became an orator? Soffmore—He had to learn how to talk Greek.

LEONARD LIEBLING.

ALL the reports regarding a permanent engagement of Felix Weingartner in America are baseless. Mr. Weingartner will leave for Germany next week; there never was an idea of securing his services for the Chicago Orchestra notwithstanding some fabulous tales poured into Mr. Weingartner's ears on shipboard and here. And as to New York, it appears that a considerable change of sentiment has taken place since the Weingartner concerts were played. The cause for all this is not musical; on the contrary, there is much diplomacy back of it all which the amiable Munich conductor might be able to fathom if he knew where the source could be found—and it could be found. But Weingartner will continue to conduct in Germany and may not visit America for years to come; and let it be observed that he will not be the permanent conductor of the Philharmonic whenever the office is to be filled. Our friends, the foreign visiting conductors, have not yet awakened to the true inwardness of the situation, and while they are pleased to come here, pocket their large fees and go eastward and homeward they neglect to follow American methods, which are necessary if they are looking toward the West for more engagements and money. They understand the European system of advancement, which is slow, methodical and cumbersome; but the rapid American system is a mystery to them. The one who feels inclined to solve this mystery can get the permanent engagement here if he desires it.

## PHILADELPHIA.

PHILADELPHIA, Pa., February 11, 1905.

AN organ recital was given recently, the fourteenth of the series by the American Organ Players' Club, at the First Baptist Church by Ralph H. Leopold, assisted by Kathryn McGuckin, contralto, and Frederick E. Hahn, violinist.

The lecture-recital by Mr. and Mrs. Owen B. Jenkins at the Orpheus Club room was a very enjoyable affair. Mr. Jenkins gave a most interesting talk on Schubert and the place he occupies in musical history, and he also spoke of Wagner, his theories and the final culmination of his work in the building of the Festival Theatre at Bayreuth.

The 109th meeting of the Philadelphia Music Teachers' Association was held at Heppes Aeolian Hall. After the usual business was transacted, Dr. Hugh A. Clarke read a paper on "The Wood Instruments of the Orchestra." By way of illustration, solos and ensemble for flute, oboe, clarinet and fagotto were played by members of the Broad Street Conservatory of Music Orchestra, Lulu Berner, flute; Henry Zimmerman, oboe; Charles Riegel, clarinet, and A. C. F. Hilderbrandt, fagotto.

Martha J. Slaymaker, of Gap, Pa., an advanced pupil of Gilbert R. Combs, of the Broad Street Conservatory, gave a recital last Wednesday evening, her program including a Bach prelude and fugue, Beethoven's sonata, op. 10, and numbers by Chopin, Schubert, Schumann, Seeling, Rubinstein and Mozart.

For February Helen Pulaski has booked three engagements of "In Fairyland," two for "Enoch Arden," one for "Midsummer Night's Dream," with the Chaminade Orchestra, of which she is conductor, besides musicales in New York and Reading.

At a meeting of the Browning Society on Thursday evening, February 2, one of the most interesting features was the singing of some sixteen century madrigals by a chorus of young ladies from Mr. Combs' Broad Street Conservatory, under the direction of Robert L. Schofield, a member of the faculty. A two part canzonet was also sung by Mabel Phillips and Mr. Schofield. This quaint old music was listened to with great interest and a repetition of the canzonet was loudly demanded.

The twelfth Friday afternoon and Saturday evening concerts of the Philadelphia Orchestra will not be given this week. The concerts in the regular series will be resumed on February 24 and 25. The orchestral numbers have not been announced. The soloist, however, will be Caroline Mihr-Hardy, the talented dramatic soprano. While Madame Mihr-Hardy has given forceful and convincing proof of her abilities as an oratorio and lieder singer, yet as an interpreter of Wagnerian music she has not been heard in Philadelphia. On the occasion of her appearance with the Philadelphia Orchestra she will sing the difficult music of the "Liebestod" from "Tristan and Isolde."

It is rumored that Madame Mihr-Hardy will soon join the brilliant constellation that make up the soprani of the operatic stage. If so, she should meet with great success as an operatic singer, as her superb voice, fine presence and engaging manner win instant recognition whenever she appears in public.

The New York Philharmonic Society have asked Mr. Scheel to conduct a concert for them, but, unfortunately, he cannot accept, as the Philadelphia Orchestra has a concert for the same Friday afternoon and Saturday evening.

#### Cunningham in Growing Demand.

CLAUDE CUNNINGHAM, under the able management of Fitzhugh W. Haensel, look forward to an exceedingly busy spring, during which he will fill many return engagements, made on the strength of his tremendous success as one of the soloists with Patti last year. Immediately on the completion of his Western tour Cunningham will leave for Atlanta, where he has been engaged by the Atlanta Orchestra Association as one of the stars of the May Festival. He will appear there in Gounod's "Tobias" and Lloyd's "Hero and Leander." Added to the list of Western engagements already published in THE MUSICAL COURIER, there should be further cited Cunningham's appearance in "Elijah," March 9, with the Denver Trinity Church choir; a recital in Boulder, Col., on March 10; Minneapolis Apollo Club, April 12, and Nashville, Tenn., April 29. Manager Haensel is already booking Cunningham for the season of 1905-6, during which the great artist will traverse the continent from September to May. Many cities will then hear him which could not be accommodated this year owing to the exigencies of railroad travel and bookings made early in the season.





HERE will be a great transposition of stars in the comic opera firmament this week, most of the moves being caused by the desire on the part of managers to enliven the season with new musical ventures in some instances and revivals in others.

Adele Ritchie retires from the cast of "Fantana," being loaned by the Shuberts to Fisher & Ryley for their revival of "Floradora." The cast of "Floradora" will be an entirely new one, not even the famous sextet including an original member. Maud Lambert, a New York contralto, will assume the prima donna role. Miss Lambert is a Henry W. Savage discovery. She distinguished herself a few years ago in some of his light opera productions. Most of her vocal education was obtained in a Carnegie Hall studio.

"Fantana," with the efficient aid of Jefferson De Angelis, continues to merrily disport herself at the Lyric. Julia Sanderson replaced Miss Ritchie. The former's part was cleverly taken by Miss Snyder.

De Angelis in droll songs and dances as well as his funny imitations of a music leader, pleases a large class of New York's theatre going public who appreciate wholesome fun with tuneful music.

Fritz Scheff didn't make the impression she sought with "Giroffé-Giroffa," so decided perforce to revive the merry "Fatinitza," her greatest success of the present season. It will be followed in a fortnight by "Boccaccio."

Trixie Friganza, who recently retired from the "Shogun," not caring for the vicissitudes of one-night-standitis, is musically a valuable addition to Joseph Weber's forces. She replaces Anna Held, who is to star for the remainder of the season in "Papa's Duchess." Miss Friganza has ample opportunity to display her talent and charms in Maurice Levi's "The Game of Love" and other songs.

Joseph Weber's next burlesque at the Weber Music Hall will be the "Duchess of Dantzic." Mr. Weber will burlesque Holbrook Blinn, who plays Napoleon.

Raymond Hitchcock and "The Yankee Consul" are now feeling much at home on Broadway after their five months' tour. During his absence the comedian lost none of the dry humor of his personality and New Yorkers also find that the gay comic opera has not changed any for the worse since it was first sung into local favor. Hitchcock's singing of topical songs is inimitable and he is nightly wearied with encores.

Channing Pollock says: Jefferson de Angelis, the comedian, recently received from a well known Chicago millionaire the following letter:

"I hear widespread reports of your great work. Please send me two seats for 'Fantana.'"

On the reverse side of the sheet De Angelis replied: "I hear widespread reports of your great wealth. Please send me \$4 for two seats."

Although there is a plentiful supply of good music in Lew Field's production "It Happened In Nordland," the company is now rehearsing several new songs and choruses. Joseph Herbert will have a topical song called "The Woman in the Case"; Harry Fisher will have a solo with chorus, while Bessie Clayton and Harry Davenport are to give a song and dance called "My Catamaran." Mr. Field's is an excellent comedian in this musical play, and is doing the best work of his career. He has a company that is well chosen as a band of funmakers. There is some good singing of the popular order, and the chorus work part is excellent.

Fred Stone, of the "Wizard of Oz" company doesn't approve of telling out rehearsal tales, but while entertaining a contingent of his New York friends who journeyed to the Newark production last week he related this one. It has to do with the remark he overheard of an irritated stage director to an inflexible co-star.

"Apparently you do not like your part, do you?"

"No," she answered acidly.

Manager frowning: "There is another part you might try."

"What is that, pray?"

"Imogen," he answered.

N. B.—Imogen is the Wizard of Oz's cow.

Frank Daniels and his comic opera company are appearing in "The Office Boy" for the last week at the Grand Opera House. The opera is to be shelved, and Mr. Daniels will begin rehearsals next week in a new comic opera entitled "Sergeant Brue."

A comic opera for children aptly defines "Buster Brown" at the Majestic. There is just enough good music conjoined with this comedy to give that illusion to the big audiences of children that attend both matinee and night, from orchestra to topmost gallery seat. When "Buster" sings a rapturous patting of wee hands encores the miniature Caruso. When "Buster" dances no Opera House ballet ever gets such an enthusiastic reception. And he certainly is a clever little comedian, that Master Gabriel.

As a singer Master Gabriel, while the possessor of a wee voice, has it so well placed and enunciates so clearly that his every word and note can be heard all over the huge auditorium. Then there's Ali as Tige, the dog. He's very funny.

Taken as a whole, "Buster Brown" is a great improvement, musically and dramatically, on former cartoon plays, such as the "Yellow Kid," &c.

Lillian Russell and her company will rest this week and resume their road tour with "Lady Teazle" at Troy on Monday next. The burning of the Casino has disarranged the plans of the "Floradora" revival, but the company is still rehearsing and may soon find a home near Broadway.

#### RIO IN BOSTON AND CINCINNATI.

ANITA RIO has been engaged to sing in "The Creation" with the Handel and Haydn Society April 23, and this will make her fourth appearance in Boston this season. Miss Rio was the soloist at the Chickering Hall chamber concert on January 22. She was also called to Cincinnati, Ohio, on January 18, to give a musicale with Mr. Van der Stucken at the private residence of Charles P. Taft. The following notices relate to both concerts:

Anita Rio sang first the aria, "Voi che Sapete," from "The Marriage of Figaro," and a "Serenade" by Richard Strauss. The latter was called for a second time and quite deserved its warm reception, being a most lovely gem of song, with a swift rippling accompaniment—one of those perfect little compositions which seem to be the recreations of the great symphonist. At her second appearance Miss Rio sang a "Slumber Song" by Wagner and "Ein Traum" by Grieg. She was again encored and gave in response a dainty bit of melody by Massenet, "Bonne Nuit." Miss Rio's voice, now pretty well known to concert goers here, is perfectly clear and smooth, and possesses a rich, sensuous color, which, in such songs as the Mozart aria and Strauss' "Serenade" thrills the hearer with pleasure. Her tones are produced with great ease and she sings as though it were her natural method of expression. Her presence and manner are pleasing and graceful.—The Boston Transcript.

Anita Rio, one of the most pleasing sopranos Boston ever hears, came over from New York to be the soloist yesterday at H. G. Tucker's Sunday afternoon chamber concert in Chickering Hall. Miss Rio sang the "Voi che Sapete" aria from "The Marriage of Figaro," the Richard Strauss famous serenade with the crumpled accompaniment—which Mr. Tucker himself played with a thorough appreciation of his task—Wagner's "Slumber Song," that reminds one so much of the spinning song in "Die Fliegende Holländer," and Grieg's "Ein Traum."

Miss Rio is a real treat. The quality of her voice is most pleasing, and she understands her art so thoroughly that one forgets such details as execution, method, phrasing, attack. She sings apparently with consummate ease, and carries her audience sheer off their feet in enthusiasm. She is to sing in Boston again at Easter, with the Handel and Haydn Society in "The Creation."—The Boston Globe.

Miss Rio sings exceedingly well. She has a voice of lovely quality and considerable dramatic effect. She was applauded with fervor; Strauss' song was repeated, and at the end of her second group the singer added a French piece.—The Boston Herald.

Miss Rio has a soprano voice of rare sweetness and rich quality, to which she adds a charming presence. She sang the beautiful serenade of Richard Strauss in a delightful manner.—The Boston Journal.

Mr. Van der Stucken and twenty members of the Symphony Orchestra furnished an elaborate musical program. Anita Rio, of New York, was the soloist, and she sang in an artistic and finished manner, and her selections showed great versatility.—The Cincinnati Inquirer.

#### White House Musicals.

THE following program was given at the White House, Washington, last week, by Johannes Miersch, violinist; Feilding Roselle, contralto, and Mrs. Mignon Lamasure at the piano:

Divinité du Styx (Alceste).....	Gluck
Cavatime .....	Joachim Raff
Serenade .....	G. Piere
Mazurka .....	Henry Wieniawski
Königen der Nacht.....	Hugo Kaun
In den Schatten Meiner Locken.....	Hugo Wolf
Loch Lomond .....	Old Scotch
Blow, Blow, Thou Winter Wind.....	Laura S. Collins
Air and Gavotte from Mignon.....	Thomas-Sarasate
Thy Beaming Eyes.....	MacDowell
The Robin Sings in the Apple Tree.....	MacDowell
A Birthday Song.....	Cowen
Nocturne .....	Chopin
The Bee .....	Schubert
Polonaise .....	Johannes Miersch

#### "PERSIAN GARDEN" IN BERLIN.

(BY CABLE TO THE MUSICAL COURIER.)

BERLIN, February 13, 1905.

AN American quartet, consisting of Mrs. Hannah (Jennie Osborne), Katherine Wright, George Hamlin and Gwilym Miles, sang "In a Persian Garden" tonight at the Künstlerhaus before an immense and enthusiastic audience. Frank Laforge played the piano part. ABELL.

#### OPERA ON THE CONTINENT.

THE following were some of the recent performances at several Continental opera houses:

Leipzig—"Lucretia Borgia," "Rheingold," "Figaro," "Fra Diavolo," "Rienzi," "Hänsel und Gretel," "Die Opernprobe," "Trompeter von Sakkingen," "L'Africaine." Breslau—"Götterdämmerung," "Manon Lescaut," "Carmen," "Lohengrin," "L'Africaine," "Magic Flute," "Walküre," "Siegfried," "Die neugierigen Frauen." Brunn—"Freischütz," "Carmen." Budapest—"Lohengrin," "Götterdämmerung," "Carmen," "Der Postillon von Lonjumeau." Cassel—"Troubadour," "Tannhäuser," "Walküre." Dresden—"Undine," "Aida," "Samson and Delilah," "Lohengrin," "Pagliacci," "Das Glück," "Fidelio," "Queen of Sheba," "Magic Flute," "Violetta," "Der König hat's gesagt." Dessau—"Traviata," "Undine," "Samson and Delilah," "Carmen," "Das Glöckchen des Eremiten." Düsseldorf—"Der Wildschütz," "Meistersinger," "Der Rattenfänger von Hameln." Frankfurt—"La Cabrera," "Helena," "Meistersinger," "Die Stumme von Portici," "Iphigenie in Aulis," "Barber of Seville," "Rienzi," "The Daughter of the Regiment," "Lohengrin." Hanover—"Walküre," "Figaro," "Merry Wives of Windsor," "Siegfried," "Faust," "Der Waffenschmied." Cologne—"Mignon," "William Tell," "Faust," "Trompeter von Sakkingen," "Rheingold," "Carmen," "Prophet," "Das goldene Kreuz," "Pagliacci," "Walküre," "Die Tänzerin," "The Magic Bell." Karlsruhe—"Fidelio," "Aida," "Der Kobold," "Freischütz." Stuttgart—"Die Puppe," "Martha," "Die Ziegenhirtin," "Magic Flute," "Faust." Weimar—"Iphigenie auf Tauris," "Flying Dutchman," "Die weisse Dame," "Traviata," "Pagliacci," "Meistersinger," "Cavalleria Rusticana." Strassburg—"Aida," "Fidelio," "Louise," "Hänsel und Gretel," "Der Bärenhäuter," "Freischütz." Lübeck—"Magic Flute," "Robert the Devil," "Carmen," "Freischütz," "Flying Dutchman." Vienna—"Rheingold," "Martha," Hoffman's "Erzählungen," "Lakmé," "Der Kobold," "Faust," "Czar und Zimmermann," "La Bohème," "Norma," "Troubadour," "Tannhäuser," "Cavalleria Rusticana," "Pagliacci," "Fidelio." Zurich—"Othello," "Magic Flute," "Martha," "Hans Heiling," "Lohengrin," "Das Glöckchen des Eremiten."

#### STRAUSS AND SCHEEL.

AFTER the Philadelphia performances (February 10 and February 11) of Strauss' "Sinfonia Domestica" the Ledger of that city wrote as follows about the work and its conductor, Fritz Scheel:

It was only natural to suppose that the "Sinfonia Domestica" would be a wholly undignified composition. But with the exception of certain curious and unexpected sounds and intervals in the wind instruments, which seem trivial when compared with the great beauty of the rest, there is little to suggest the program that accompanies the work. None of the previous concerts of this season and none of those which are to follow, may be considered as having the importance of that of last evening, when the most talked of composition of the present day had a masterly and illuminating interpretation by the orchestra under Mr. Scheel's inspired baton. It was one of the most supremely beautiful and moving compositions that have ever been played in the Academy of Music. Any other program would have been quite as effective, or, in fact, no program at all. It leaves you breathless and a little dazed.

#### Hammond, Organist and Composer.

THE following criticism from the Brooklyn Eagle of February 3 refers to William G. Hammond's organ recital the night before:

The free organ recitals inaugurated last year by the organist of the First Reformed Church, Seventh avenue and Carroll street, William G. Hammond, and which proved so popular, were resumed last evening, to continue at intervals throughout the musical season. The large church was filled with music lovers, particularly of the organ. Mr. Hammond's programs are intended as studies and arranged with the view of educating those who recognize in the organ only an instrument for accompanying work, to give it the place it deserves as a solo instrument as well. Mr. Hammond is one of Brooklyn's youngest organists, yet his work as a solo organist, accompanist and composer ranks him among the best musicians. His improvisation work was a revelation in tone effects and coloring. The softer and flowing composition, exacting the use of the liquid and four foot stops, punctuated with most effective nuances, were gems and faultlessly given. In the Dubois "Chant Nuptiale," "La Cygne" (Saint-Saëns) and the "Rienzi" overture, all the possibilities of the organ in tonal effects, augmented by clean cut pedaling, were superbly played. Bach, Schumann, Schubert and Wagner were the other composers represented on the highly pleasing and instructive program.

## Musical Clubs.

The American Musical Directory, published at 419 St. James Building, New York, contains the list of musical clubs and societies in the United States and Canada, with addresses of the officials.

**Hartford, Conn.**—The first concert of the Windsor Avenue Choral Club drew a large audience. Prof. R. O. Phelps was conductor, and the club was assisted by Mrs. D. P. Goodrich, W. E. Morgan, of Brooklyn; F. B. Bower, F. Elizabeth Mack and Elsie J. Dresser.

**Tarrytown, N. Y.**—The Philharmonic Society gave the first concert of its third season January 27. The soloists were Katharine Heath, Eleanor Patterson, Glenn Hall and Charles Granville; Alfred Hallam, conductor.

**White Plains, N. Y.**—The Choral Society, Clarence Reynolds conductor, gave "The Messiah" on January 24, assisted by Corinne Rider-Kelsey, Corinne Welsh, Edward Strong and Frank Croxton. The officers of the society are: H. Ernest Schmid, M. D., president; Frederick McLaughlin, vice president; Ulysses M. Austin, secretary; Charles H. Chambers, treasurer. Directors, John Craig Clark, H. Sherwood Hamilton, John Hoag, Jr., Joseph H. Mead. Librarian, Julian E. Garnsey. Accompanist, Gertrude P. Schmid. Ladies' auxiliary—Grace Boothe, Genevieve Buckhout, Mrs. C. H. Chambers, Gladys Comstock, Madeline Denike, Marjorie Green, Mrs. E. R. Hopkins, Adele Lequin, Gertrude P. Schmid, Mrs. Thomas J. Hamlett.

**Columbus, Ohio.**—The artist recital at the Women's Musical Club January 25 was given by Pauline Woltmann-Brandt and Allen Spencer. Accompanist, Emma Ebeling.

**Sacramento, Cal.**—An operatic song recital was given at the Saturday Club by Fannie Francisca, Fred Maurer at the piano.

**Chattanooga, Tenn.**—Recently, at the residence of Mrs. W. A. Applegate, a musical circle was organized, including some of the best known musicians in the city. It will meet every two weeks on Wednesday, and the object is mutual enjoyment and incentive to improvement among the members. Those present were Mesdames W. A. Applegate, C. H. Sisson, Fred Russell, Lon Warner, Paul Moross, N. B. Wilson, J. B. Alliger, Oscar Mitchell, Lucy Duncan, Neli Rains, Meta Kelly, Alberta Newton, Ellen Coolidge, Ethel C'Neale, Augusta Converse, Poole, Edith Rains.

**Jacksonville, Fla.**—At a meeting of the Ladies' Friday Musical Mrs. Alexander Sabel read a paper on Wagner's "Der Ring des Nibelungen," illustrating the most important parts on the piano. The opera was further illustrated by "Siegfried's Funeral March," given by Mrs. Archer Hubbard and Mabel Cummer.

**Louisville, Ky.**—The Musical Club at its annual meeting elected officers and decided to continue the coming season, giving concerts in conjunction with the Philharmonic Orchestra. Thomas Elbert Basham, formerly secretary of the club, was elected president to succeed Andrew Broadbuss, who resigned several months ago. Thomas F. Gordon, heretofore recording secretary, becomes secretary, the two offices being combined. The other officers were re-elected as follows: W. N. Little, vice president; H. W. Heazlitt, treasurer; Karl Schmidt, musical director, and Blanche Kahler, accompanist.

**Ashland, Va.**—At the residence of Mr. and Mrs. H. G. Buchanan Mrs. Buchanan recently entertained the Musical Club and friends. Upward of seventy-five guests were invited. Myrtle Redford, of Richmond; Louise Potts, Mrs. Howison, Miss Reinhardt, Mrs. Wightman and Miss Snellings, of Richmond, gave the program.

**Middlefield, N. Y.**—A successful concert was given by the Cherry Valley Quintet in the M. E. Church.

**Danville, Ill.**—The Musical Club, composed of the older pupils of Frances Grant's music class, met at the home of Odessa Villars, 1027 North Walnut street.

**New Britain, Conn.**—The Choral Union has decided to give two evenings and an afternoon concert on May 23 and 24. There will be a trained chorus of 100 male voices, under the direction of E. F. Laubin. On the first night "The Death of Minnehaha," on the second night "The Cross of Fire," by Bruch, and a miscellaneous program at the afternoon concert are announced.

**Newburgh, N. Y.**—The Choral Club of the Y. W. C. A. gave a concert not long ago, under the direction of their instructor, C. B. Rutenber.

**Winnipeg, Man.**—At a meeting of the Women's Musical Club the program of chamber music and ballad was arranged by Miss Tupper. The club was assisted by Hugh Baly, Miss Littlehales, Mrs. Sanford Evans, Mrs. Black and Miss Tupper were the soloists.

**Toledo, Ohio.**—The program which the Eurydice Club gave at the Valentine, February 1, was to be divided in two parts, the first devoted to the works of English composers, the second being given over entirely to Muriel Foster.

**Owensboro, Ky.**—The Saturday Musical met recently with Susie Hart and a program was given by Mrs. Joseph

Allen, Mrs. W. Q. Adams, Marguerite Johnson, Bessie Crawford and Olivia Stuart.

**Springfield, Ohio.**—The second concert of the season given by the Springfield Ladies' Chorus took place Tuesday evening, recently, in the First Presbyterian Church. Waldemar Sprague, pianist, and Emil Weigand, violinist, of Cincinnati, gave the recitals, in connection with which the Springfield Ladies' Chorus sang a cantata entitled, "Sleeping Beauty." Closely following this event will occur the third artists' recital of the season, when a trio, consisting of W. C. E. Seeboeck, of Chicago; Dr. Carl Dufft, of New York, and Elizabeth Blamere, of Chicago, will be heard.

**Milwaukee, Wis.**—The Amateur Musical Culture Society has elected new officers as follows: Pearl Tonson, president; Miss Schilling, vice president; Gustav Hahn, secretary-treasurer. The society met at the residence of Miss Gordon, Thirty-first street.

**Milwaukee, Wis.**—The Marquette College Musical Association, assisted by Mrs. Louis Auer and Alex. Johnston, gave a musicale at the Athenaeum at Waukesha.

**Woonsocket, R. I.**—A quartet composed of Lillian E. Smith, Mrs. B. E. Woodward, William E. Williams, Frank B. Simmons, and Mabel P. Smith, accompanist, were the soloists at the musicale given by the Alpha Club, of Blackstone, in the Congregational church some time ago. The musical committee of the Blackstone Alpha Club comprised Mrs. James F. Nugent, Mrs. A. B. Rankin and Miss Hadyn.

**Toledo, Ohio.**—Mrs. Henry Perkins Dodge was hostess to the solo department of the Eurydice Club recently, and Mary Willing was in charge of the program, the subject of which was "Chamber Music."

**Springfield, Ill.**—The meeting of the Amateur Musical Club was held January 9, with Mrs. John Prince, at the residence of Dr. and Mrs. A. E. Prince, 502 South Second street. The composers to whom the day was devoted were Berlioz, Bruneau, Edouard Colonne, Bizet, Camille Saint-Saëns and Ambrose Thomas. The paper was written by Mrs. W. Francis Irwin and dealt briefly with the lives and works of these composers.

**Havana, Ill.**—The Havana Chorus will give a public recital the last of this month, under the direction of Mrs. H. J. Phillips.

**Stockbridge, Mass.**—A musicale under the direction of the social committee of the Tuesday Club was recently given in the music room of Virginia Butler's home to an audience of over seventy women. Miss Buhler, Mrs. Stockwell, Mrs. Sniffen, Mrs. Charles Hull, Mrs. Evans and Mrs. Ayers gave the program.

**Bloomington, Ill.**—The Amateur Musical Club resumed work after the holiday vacation with a musicale on an afternoon of last month at the Unitarian church. Karl Reckzeh, a member of the faculty of the Chicago Musical College, gave a piano recital. In addition to his numbers there were two vocal duets by Mrs. Richard Smith and Mrs. F. C. Vandervoort.

**Binghamton, N. Y.**—One of the most successful and pleasing musicales which have ever been held by the Monday Afternoon Club was given under the auspices of the music department. Gertrude Scott Matthews, who was in charge of the program, was accompanist.

**La Grange, Ill.**—The music department of the Woman's Club announces a class held a meeting January 24. Topic, "Two Great Musicians of France—Berlioz-Saint-Saëns," paper by Mrs. J. S. Holden. Illustrators—Piano, Mrs. Sangwell, Mrs. Edler, Mrs. Deyoo; voice, Mrs. Brown.

**Taunton, Mass.**—The Christmas program of the Ladies' Musical Club, which had to be postponed at Christmas time, was given at the residence of Mrs. Charles Park, Tuesday afternoon. The paper on "Early Italian Music and the Development of the Anthem in the English Church," written and read by Anna Bowney, prepared the audience for the "Sanctus" and "Benedictus" from Gounod's mass "St. Cecilia," which followed it. Mr. Park, husband of the hostess, arranged the "Sanctus" and "Benedictus" for ladies' voices for the occasion, and Grace Williams and Ethel Hopkins sang the solo parts, Mr. Park and H. L. Conant assisting with 'cello and violin, with Mrs. Beers at the piano. Mrs. A. C. Rhodes and Mrs. John A. Abbott rendered the "Quis est Homo" from Rossini's "Stabat Mater," and Grace B. Williams, soprano of the Arlington Street Church in Boston, sang "Rejoice Greatly," from "The Messiah." Mrs. Paige, in her musical items, gave a eulogy on the life and achievements of the late Theodore Thomas, and the whole program was as satisfactory as any given by the club in some time.

**Minneapolis, Minn.**—The second annual "Messiah" concert was given by the Choral Society of Our Saviour's Lutheran Church recently.

**Seattle, Wash.**—The program of the Ladies' Musical Club recently was given by Miss Livengood, Miss Lavin, Marguerite Longacre, Frances Willison, Herbert Taylor,

Vera K. Lavin, Marguerite Helm, Mrs. M. A. Gottstein, Mrs. W. H. Whittlesey and Mrs. W. H. Moore.

**Columbus, Ohio.**—At the Women's Musical Club, not long ago, Alice E. Crane, Clara Michel, Martha Davis Pletsch, Alice Speaks, Franz Ziegler, Maud Cockins, Carl Mountjoy and Ferdinand Gardner gave the program.

**Sacramento, Cal.**—At the Saturday Club, Mrs. Carroll Nicholson gave a song recital, with Mrs. Arthur Moore at the piano.

**Geneseo, N. Y.**—The program at the regular meeting of the Geneseo Musicales consisted of an organ recital, given in the Presbyterian Church, by Emma Meyer, of Rochester.

**Binghamton, N. Y.**—A meeting was called at the office of C. Fred Hess, in the O'Neil Building, to organize a choral society. The officers are Frank S. Titchener, president; George J. Michaelbach, secretary; William H. Hoerrner, musical director, and C. Fred Hess, treasurer.

**Columbus, Ohio.**—The first concert of the Aschenbroedel was directed by Franc Ziegler, Fred L. Neddermeyer concertmaster. The soloists were Maude Embrey Riviere and Fred L. Neddermeyer, the accompanists Alice E. Crane and Theo. H. Schneider. Judge Tod B. Gallo-way made an appropriate speech, presenting the object of the organization. The organization has a membership of thirty-five.

**Fulton, N. Y.**—The Choral Society began work under the direction of Prof. Grove Marsh, of Syracuse.

**Columbus, Ohio.**—The program of the Woman's Musical Club at its regular recital was largely Russian, two principal numbers being by Rubinstein. Miss Michel, Miss Crane, Mrs. Pletsch and Miss Speaks were soloists. An artist recital of the club was given on Wednesday afternoon, January 25, Allen Spencer and Pauline Woltmann-Brandt, contralto, both of Chicago, being heard.

**Mount Vernon, N. Y.**—A new club called the Central Music Club has been formed, and a rehearsal was held at 35 North street, which was largely attended. It was under the management of Julian Becker and Daniel Shanz.

**Montreal, Canada.**—At the Ladies' Morning Musicales Club Francis Rogers was presented for the second time to the Montreal public.

**Tarrytown, N. Y.**—Handel's oratorio, "The Messiah," was given recently by members of the Tarrytown Philharmonic Society, under the direction of Conductor Hallam. The soloists were Katherine Cordner Heath, Anna Taylor Jones, Edward Strong, Frederick Martin. The accompaniments were by Dr. Percy J. Starnes, organist of All Saints' Cathedral at Albany, at the organ, and Frederic G. Shattuck at the piano.

**Minneapolis, Minn.**—The Symphony Orchestra and the Philharmonic Club gave the third concert of the season not long ago, David Bispham soloist. Muriel Foster was the soloist at the concert on February 13.

**Sacramento, Cal.**—The program of the Saturday Club not long ago was devoted to the music of Robert Schumann.

**Warren, Pa.**—At the Pittsburg Orchestra concert, under the auspices of the Philomel Club, Margaret McCalmont, a member of the club, who possesses a dramatic soprano voice of great sweetness and beauty, sang the Mozart aria "Deh Vieni," with the orchestra. The English songs, with piano accompaniment, and the encore, Dvorák's "Songs My Mother Taught Me," were finely rendered. Miss McCalmont was accompanied by George W. Lott, of Warren.

**Jacksonville, Ill.**—The Chaminade Music Club met with Mrs. J. Bart Johnson on South West street. There was a good attendance of members and an interesting program of selections from Reinecke and Richard Strauss was rendered by Miss Harlowe, Miss Hayden, Miss Baxter, Miss Jones, Mrs. Brown, Miss Beesley, Miss Luken, Mrs. Vasey, Mrs. Adams, Miss Wharton and Mrs. Hopper. The officers of this club are: President, Eva Stewart Adams; vice-president, Mrs. George McGregor; recording secretary, Cora Dewese; corresponding secretary and librarian, Virginia Vasey; treasurer, Mrs. J. P. Brown.

**Indianapolis, Ind.**—At the second concert of the Indianapolis Symphony Orchestra, Karl Schneider conductor, Muriel Foster and Hugh McGibney were the soloists. Chopin's funeral march was played in memory of Theodore Thomas.

**Fitchburg, Mass.**—At the Woman's Club the members' meeting was in charge of the music department some

## WALTER L. BOGERT

University Extension Lecturer on Music

MUSICAL DIRECTOR.

Address: 72 Lawrence Street, Flushing, N. Y. City.



time ago, and a lecture-recital on "Russian Music" was given by Edith L. Winn, of Boston.

**Springfield, Ill.**—Mrs. Gerhardt Westenberger, Jr., entertained the members of the Musical Study Class at the home of her parents, Mr. and Mrs. Mueller, of "Maple-lawn," recently.

**Columbus, Ohio.**—Under the direction of Harold G. Simpson and assisted by Maud Brent and the Aschenbroedel Society Orchestra, with Franz Ziegler as its director, the Columbus Republican Glee Club gave a program in the Columbus Auditorium.

#### WEINGARTNER LEADS THE "NINTH."

**F**ELIX WEINGARTNER capped the climax of his achievements in New York with a magnificent performance of Beethoven's Ninth Symphony on Tuesday afternoon, at the first of the two "extra" concerts given by the Philharmonic Society. He led the monumental work without a score, and brought out all its massive beauty and epic spirit with fine sympathy and thorough understanding. All in all, Beethoven's master work has never had a clearer or a more lofty interpretation in New York. The choral portion of the symphony was exceptionally well sung by a chorus under the energetic and efficient direction of William R. Chapman. The soloists were Anna Bussett, soprano; Mrs. Carl Alves, contralto; Edward Barrow, tenor, and Julian Walker, bass. They were all excellent and should receive more detailed praise than the exigencies of publishing day will permit. (The presses of THE MUSICAL COURIER were held for this report.) The concert offered also a vital and picturesque performance of Berlioz's "Harold" symphony, in which Joseph Kovarik played the viola solo with sympathetic tone and refined phrasing.

As a mere matter of history, interesting to some, let it be recorded that the first performance of Beethoven's Ninth Symphony in America took place on May 20, 1846, in Castle Garden at an extra festival concert given by the Philharmonic Society. George Loder was the conductor; there were fifty-four men in the orchestra, and the object of the concert was to establish a fund for the erection of a hall for the society. The first repetition was on April 20, 1850, when Theodore Eisfeld conducted, and the choruses were sung by the German Liederkrantz. Subsequent performances by the society have been given as follows: April 29, 1865 (when, owing to the assassination of President Lincoln a fortnight previous, the "Ode to Joy" was omitted, and the funeral march from the "Eroica" played instead), Eisfeld, conductor; February 1, 1868, Bergmann, conductor; April 28, 1877, Dr. Damrosch, conductor; February 12, 1881; April 10, 1886, and April 12, 1890, Theodore Thomas, conductor; April 23, 1892, and April 11, 1896, Anton Seidl, conductor; April 7, 1900, and April 5, 1902, Emil Paur, conductor.

The symphony had been prepared for performance at the last public rehearsal and concert of the fifty-sixth season, April 1 and 2, 1898, but Mr. Seidl, the society's conductor, dying on March 28, out of respect to his memory the choral part was again omitted, and the "Death March" from Wagner's "Götterdämmerung" given in its stead, under the direction of Frank van der Stucken. The second "extra" concert of the Philharmonic was scheduled to take place on Thursday evening at Carnegie Hall.

#### Criticism on Opera.

(From the New York Sun.)

**P**ATRONS of the Metropolitan Opera House may have noticed that lamps with candles burning in them have been put up in the corridors. Candles are also used in the illuminated signs designating the exits. It is one of Mr. Conried's boasts that he is the only manager in town who thus harks back to the olden times, both at the Opera House and in his other theatre, and also thus provides against the unexpected, should gas and electric lights fail at any performance.

Mr. Conried's many friends of the brass rail brigade and some other of the more exalted legion would like, however, to call his attention to the fact that unless he mends the leaks in the sconces of his candles he may have bills presented to him for coats and gowns damaged by the melting grease that is now allowed to trickle down the side walls and on those who may happen to stand under the lights.

#### Marie Nichols in Boston.

**M**ARIE NICHOLS, who is to be heard with the Boston Orchestra in Carnegie Hall on Thursday evening, played the Bruch new serenade in A minor at Saturday's concert in Boston. Philip Hale has this to say about her in the Herald:

"It is much to be regretted that Miss Nichols chose such a drab and jejune composition for her first appearance with the orchestra. She is a young violinist of much more than ordinary talent and taste. Interesting in music that is uninteresting to the verge of discouragement, she succeeded in holding the attention of the audience."

#### MRS. McALPIN'S OPERATIC SCHOOL.

**I**T is not long ago that the comic opera and opera bouffe of Offenbach and Lecocq held the boards and reigned in the supreme affections of the masses of the people, and it must be confessed that the revival during the past week of "The Little Duke," under the direction of Mrs. William McAlpin, at the Scottish Rite Hall, restored in a manner the taste for these old and yet sparkling forms of music. There is a rich quaintness and stately buoyancy, if that is a compatible expression, in the music that beautifully and consistently fits the courtly dignity of the subject of which even under the guise of comedy and extravaganza the composer treats. The dignified minuets in the first act, and the beautiful choruses that are worked out in all the acts atone very considerably for



MARGARET JOHNSTON McALPIN.

any monotony or dryness of the dialogue and the somewhat attenuated accompaniment to the solos. No one can sufficiently realize or appreciate the tremendous amount of labor that is involved in so creditable a performance of the opera as was given it on Tuesday night. The wonder is that the operatic panorama, with its living detail, moved on with so much smoothness, beauty of stage setting and elaborate costuming, with choruses that were of the highest finish and striking effect, when all the characters and all the machinery was furnished by the material of Mrs. McAlpin's Operatic School.

Only the broadest experience, the most invincible patience and unswerving ability could have accomplished such results. In the choruses, besides the finished character of the singing, the promptness of attack and the musical tone quality were remarkable. Zitta Schwoppe presented a clever, well acted Duke, and the duet with the Duchess, Frances Vache, "I Love Thee," in the first act, was positively capti-

vating. E. Payson, H. Burnham, was the embodiment of chivalry in the role of General Montaland, and his fine baritone voice appeared to advantage both in the solo and concerted work. The singing school scene of the second act was exceedingly well put on and created considerable merriment. C. Adelaide Slatter was quite a comedian as La Chanoinesse, and Wm. Leroy Payne was excruciatingly funny as the Captain gardener. He has a baritone voice of extraordinary promise, which he proved abundantly in the intermission after the first act, when he sang a Siciliano in the "Cavalleria Intermezzo." Christopher Boosveld, as Frimousse; Alfred Duchemin, as the King, and others made up a strong cast. Mrs. McAlpin conducted the performance, which had the assistance of orchestra, Mrs. Steinle presiding at the piano and organ. A most pleasant surprise was given Mrs. Alpin at the close of the first act when she was presented with a silver loving cup by her operatic school, Mr. Burnham making the presentation address.

#### In Praise of Shotwell-Piper.

**R**ECENT press comments of Madame Shotwell Piper follow:


Mrs. Shotwell-Piper proved herself the possessor of a soprano voice of rare breadth, sweetness and power. She has a handsome presence. Her perfect enunciation and interpretative ability won for her many plaudits. She sang a charming program and should become one of the greatest singers of the day.—The Toronto Mail and Empire, January 19, 1905.

The other assisting artist, Madame Shotwell-Piper, made a very favorable impression. She has a clear, brilliant soprano voice, full in tone, and eminently pleasing. Her first number won her at once success.—The Toronto Globe.

A large audience gathered last night in the People's Church to hear Mr. Bispham and Madame Shotwell-Piper, the soprano, give the second concert in the Y. M. C. A. course. The soprano contributed her full quota to the evening's entertainment. She is a dainty little woman and possesses a sweet, very flexible and well developed voice. She has, moreover, musical intelligence of a high order and the songs she sings, therefore, are the ones that best display the capabilities of her voice. The two French songs she sang last night were exquisite. The German songs, too, Schumann's "Der Nussbaum," Schubert's "Wohin" and Brahms' "Meine Liebe Ist Grün," revealed a certain tender cadence that is one of the appealing qualities of her voice. There is a finish about Madame Shotwell-Piper that proves her right to a place on the concert platform with Mr. Bispham. She sang, besides the songs mentioned, an old English song, "Phyllis," and Allitsen's "The Year's at the Spring." In the duet from "Don Giovanni" and "Pagliacci" her voice blended well with the baritone's.—The St. Paul Globe, January 17, 1905.

#### German Conservatory Concert.

**A**T the college hall of the German Conservatory of Music February 10 a program of interest was performed. There were piano, violin and vocal solos, two piano (eight hands) pieces, recitation and finally Boieldieu's "Caliph of Bagdad" overture, played by an orchestra of good size. A large audience crowded the hall, and applauded the many participants, who were Misses Frieda Weber, A. Falkenmeyer, Edna Wuestenhofer, Ada Morey, Anna Pazelt, Anna Cohn, H. Beck, I. A. Turner, Mrs. G. Schad, Messrs. G. Kritzler, J. Benedict Brown, John Grant, Otto Stahl, I. Randolph, Misses Bates, Dodd, Effler, Eldridge, Hasenclever, Lantzke, Lohmann, Lawrence, Klein, MacDonald, Orth, Sauter, Stewart, Strohuber, Wuestenhofer, Quinn, Messrs. Brainerd, Freund, Goldram, Hebron, Hennig, Hesselman, Joachim Johnson, Kratka, Landwehr, Mindermann, Noe, Scholder, Papstein, Pero, Schulenberg, Stahl, Vadersen, Wolff, Schmidt, Stutzer, Miss C. Sauter, Messrs. McGrath, Borchard, Kneppler, Schumacher, Forster, Smith, Kelly, Conklin, Miller.



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## Musical People.

**Vermillion, S. Dak.**—At the College of Music, University of South Dakota, a midyear concert was given by the chorus and orchestra, the following taking part: Ethelbert W. Grabill, conductor, with the assistance of Marjorie Woods, Laura Lathrop, Florence Chamberlin, Clare M. Fowler and Ethel C. S. Forbes. The program was an interesting one, showing the high grade of music given at the college.

**Columbia, Mo.**—The sixty-fifth recital at Stephens College was a piano recital by Mabel Hale.

**Schenectady, N. Y.**—C. M. P. Huska was heard in a song recital recently, under the auspices of the Unitarian Church. Mrs. C. B. Mattison was the accompanist.

**Indianapolis, Ind.**—A faculty recital of the Metropolitan School of Music was recently given at the Propylæum. Those who took part were Mrs. Jean Dunlap Clem, Tull E. Brown, Nathan Davis, Mrs. Edward Neil and Helene R. Kunz.

**Elgin, Ill.**—Of interest to the members of the Perry Literary Circle and a number of guests was the musicale given at the home of Mrs. Thomas McBride, on South Chapel street, in charge of Mrs. J. S. Nicholson.

**Le Roy, N. Y.**—A recital was given not long ago by Mrs. A. Dix Bissell, assisted by Miss C. C. Campbell, of New York.

**Denver, Col.**—A benefit musicale was given for Lisle Dunning at the residence of Mrs. Charles Hallack, 1315 California street.

**Richmond, Va.**—Eva Gary's class in music gave a successful recital at her residence, 412 North Twenty-fifth street.

**Oconto, Wis.**—A number of the pupils of Mayme Turner gave a recital recently at her home.

**Rosnoke, Va.**—Miss Middleton's piano pupils, assisted by students under Miss Kernan and the vocal pupils of Miss Huncke, gave a recital at Virginia College.

**Philadelphia, Pa.**—Miss M. Elizabeth Kelly gave a musicale not long ago at her home, 5215 Germantown avenue. Miss Kelly was assisted by John J. Hamms and Elizabeth C. Bur. Others who took part were T. Vincent Kelly, Mrs. Young, Miss E. M. Brown, Miss M. Griffith and T. Devery.

**Worcester, Mass.**—The pupils of Mrs. Charles S. Stoughton met recently at her home, 120 Elm street, for an informal musicale.

**Hopkinsville, Ky.**—The musicale given at the handsome new residence of Mr. and Mrs. M. C. Forbes, on South Main street, under the auspices of the Young Woman's Missionary Society of the Baptist church, was a social as well as a financial success. The musical program was charming, among those who participated being Miss Martin, of South Kentucky College; Misses Jones and Wilson, of Bethel Female College; Miss Joy Herndon, Sue Ray and Nick Ray. An interesting feature was a Japanese drill by a number of pretty girls.

**Galesburg, Ill.**—The 389th public recital was given by pupils of Knox Conservatory of Music.

**Hallfax, N. S.**—Under distinguished patronage an artists' course of concerts is being given, and a piano recital took place under the direction of Max Weil, when Maurice Eisner, assisted by F. Barrington Foote, baritone, gave the program. Other concerts of the course will be a recital by Anton Hekking, February 17, and a recital by Madame Kirkby Lunn, March 21.

**Spartanburg, S. C.**—Plans are being laid for the May music festival. Artists already engaged are Mrs. Hissen de Moss, Mrs. Homer, Isabel Bouton, Edward Johnson, Ellison van Hoose, Frederick Martin, Signor Gogorza, L. Willard Flint and Adele Aus der Ohe. The festival will be held May 3, 4 and 5. "Carmen" and "Elijah" are the principal works undertaken by the Choral Society this year and Director Manchester has already begun to train the chorus.

**Wilkes barre, Pa.**—Pupils of Dr. Mason's College of Music recently gave a program.

**Horrell, S. C.**—A recital by the pupils of the music department of the Horrell Hill School was given.

**Taunton, Mass.**—The piano pupils of Mary A. Nevius gave a recital at the residence of Elbridge Lapham, 7 Dale street, not long ago.

**Springfield, Ohio.**—The pupils of Prof. Leroy Lambert gave a recital recently at his studio, 19 North Factory street. This was the first of a series to be given. George Corner, of Kansas City, a tenor, contributed two numbers, and Mae Scott, of Troy, and Florence Williams, of Yellow Springs, pianists, also assisted.

**Akron, Ohio.**—The pupils of Mary Dice gave a piano recital at the Methodist Episcopal Church.

**Melville, Pa.**—Harvey Albro Beach, baritone, gave a recital some time ago. Mr. Beach is a pupil of Mrs.

Juvia O. Hull, who has many musical friends in this city. Another pupil of Mrs. Hull, Alice MacDowell, soprano, gave a recital at Christ's Church Parish House recently.

**Allentown, Pa.**—Bertha Neuhaus gave the first of a series of three musicales at the residence of Mr. and Mrs. C. D. Shady, at No. 132 North Fourth street.

**Kalamazoo, Mich.**—Pupils of Lefevre Institute gave a recital not long ago.

**Belleville, N. Y.**—A public recital of the music department of Union Academy was given recently. Esther Griffin has charge of that department.

### EFFIE STEWART IN FOUR CITIES.

PRESS criticisms of Effie Stewart's singing in Montreal, Canada; Binghamton, N. Y.; Newark, N. J., and Cleveland, Ohio, are appended:

In "Elijah," Effie Stewart, who has that clear cut soprano which adapts itself to the requirements of recitative work, rendered the "Hear Ye, Israel," opening to the second part, with fine brilliancy both in vocalization and color.—The Gazette, Montreal, January 19, 1905.

Very sweet and free from affectation was the work of the soprano soloist, Effie Stewart. Her voice is of good quality and she sings very easily. She was at her best in the opening air of the second part, "Hear Ye, Israel!"—The Montreal Daily Witness.

Binghamton awakened to the merits of the Binghamton Band last evening and thronged the drill hall at the Armory, enthusiastically greeting every number on the program.

After an absence of eight years, Effie Stewart returned to Binghamton greatly improved in tonal power, dramatic intensity and finesse of execution. Personally Miss Stewart is a charming woman, possessing a most agreeable manner.

Her reappearance in this city was greeted with evident appreciation, and she responded to the hearty and sincere applause with three encores. Her first number was the Wagnerian aria, "Dich Theure Halle," from Tannhäuser, which was followed by the intermezzo from "Cavalleria Rusticana," as an encore. Her second number was "For All Eternity," by Mascheroni, and this was followed by Stenhammer's "Rosary."

As the final number she sang a new song by Howard Bennett, "In Rosetime," which demanded a voice of great range, and frequent changing from the lower to the upper register. Mr. Bennett shows much versatility in his new work, which differs from anything he has given us before. A dainty waltz movement interweaves with brilliant coloratura passages, which Miss Stewart sang with great effect. Her encore was "Before You Came," also by Mr. Bennett.—The Evening Binghamton Herald.

In the production of "Il Trovatore" Effie Stewart sang Leonora's florid and difficult arias with dramatic effect and took the exacting passages in a manner which won immediate applause.—The Newark Evening News.

Miss Stewart's voice is full, sweet and particularly lovely in its middle register. She gave a well selected program of English, German and French songs in a very satisfying way, her enunciation being clear and her expression sympathetic.—The Cleveland Plain Dealer.

### Ysaie at the Liederkrantz.

YSAIE was the soloist at the interesting concert given last Sunday evening by the German Liederkrantz in their hall on Fifty-eighth street. The great violinist played Saint-Saëns' B minor concerto with his accustomed mastery of all the tonal and technical problems, and in a balade and polonaise by Vieuxtemps gave an inspiring display of temperament and beauty and effectiveness of bowing. The audience rose at Ysaie, and fêted him like the hero that he is.

Director Arthur Claassen led his choral forces in several numbers that were sung with fine spirit, exceptional finish and rare musical intelligence. He is a conductor par excellence, who knows all the intricacies of his craft, whether in the leading of an orchestra, a choral body, or in the accompaniment to an instrumental concerto. A large audience enjoyed the well selected program, and testified with more than liberal applause to its delight and enthusiasm.

### Janet Spencer in Troy.

THE contralto Janet Spencer sang recently in Troy with the Choral Club. Following are two press notices: Janet Spencer was the assisting soloist and contributed the "Lied Signor" aria and a group of songs. Miss Spencer is a contralto who is rapidly pushing her way to the front by her interesting and intelligent song interpretation. Her voice is of delightful quality, powerful, with good range. Her nature is musical, refined and sensitive and her singing was enjoyed to the full by all who heard her.—Northern Budget, Troy, N. Y., January 22, 1905.

Miss Spencer has a full and sweet voice of large range and flexibility. She sings with assuring positiveness and with more than usual intelligence. Her care in pronouncing words and her apparent familiarity with ideas as well as tones, notably in the Scotch songs, were most praiseworthy.—Troy Times, January 19, 1905.

Miss Spencer has a fine stage presence and a deep, rich, resonant voice, which she uses with refined taste and skill. She repeated her triumph of a few months ago before practically the same audience, and she can be declared to be a Troy favorite consistently. Miss Spencer sang her aria with all the style and elegance of a thorough artist and as an interpreter she is a singer with a plentiful supply of temperament and feeling. She has excellent execution and the audience voiced its satisfaction by demanding a return after her introductory number.—Troy Record, January 16, 1905.

### GADSKI, A VOCAL SOVEREIGN.

THE headline over the criticism of the Gadski recital in the Los Angeles, Cal., Examiner reads: "Gadski Is a Sovereign in the World of Operatic Art."

Some paragraphs from this discriminating and able review follow:

A new constellation has arisen in the musical firmament. It is Johanna Gadski.

Gadski in opera we knew, but she was not this Gadski, not the Gadski of the song recital as she appeared last night and drove a Simpson Tabernacle audience to stampeding with joy. This new Gadski is a woman of shadow and sun, of hurricane and April day mood—a diversified, opalescent creature with shining gray eyes, half shrouded in a sensuous mist of brown lashes under the brows of a tragic mask and the sun-rimmed, flaunting locks of a bacchante. In her radiance of person and individuality of attire, Gadski looks like an illustration from the "Life of Goethe." She is fair, and large and comely—a Brunhilde, a roseate tinted Norse divinity.

Gadski's voice has the surety of a queen's, which none dispute. She is a sovereign in the world of art, this German singer, for he who falls not victim to her song becomes a vassal of her smiles. If that note of tenderness, the spirit that converts the marvelously fashioned clay of art into soul, were in Gadski she would be immortal.

With a knowledge of her work as complete as any artist enjoys, Gadski surpasses all other recitalists today, for she has youth and youth's May morning of voice, the very freshness of the bursting apple blow is in the tones that flow and leap from her throat. She has beauty and a charm of personality, a graciousness of manner that is never a saccharine plea for applause—in fact, all the gifts of person are hers.—The Los Angeles Examiner, January 10, 1905.

Johanna Gadski last night convinced a large audience of Los Angeles music lovers that she is to be counted among the greatest of dramatic sopranos. Although the weather was most unpleasant, Simpson Auditorium was so well filled that there were few vacant seats when the remarkable program began with Schumann's "Widmung."

At the close of the song, it was evident that Madame Gadski had made a most unusual impression, for she showed herself to be more than a singer of superb technic and extraordinary voice. Her art, many sided in its dramatic attainment, is but the vehicle for the expression of a wonderful personality.

Madame Gadski is first of all an actress who interprets music with such supreme passion that it is impossible to criticize her work. Last night's recital revealed new possibilities in concert methods. Madame Gadski, whose beauty of face and form wins instant admiration, stood beside the grand piano in a position that enabled her to see her accompanist, H. Selmar Meyrowitz. With one hand on the piano she sang the two Franz songs, "Liebchen ist da" and "Aus meinen grossen Schmerzen," as if she had forgotten her audience and was thinking only of the music. These songs won insistent recalls and she repeated the exquisite "Aus meinen grossen Schmerzen," Schubert's "Erlkönig," which followed, gave the artist an opportunity to reveal her dramatic power. It was a number that frankly challenged comparison with other interpretations and in this she scored a triumph. The first part of the program closed with the Brahms "Meine Liebe ist grün."

Since her last appearance in Los Angeles Madame Gadski has grown in artistic achievement. Her voice, of great range and beautiful quality, has lost nothing in freshness and sweetness. It is a voice always surprising in its volume and flexibility—a voice managed with an art that leaves nothing to be desired.

The second part of the program was made up of arias and songs of modern times.—The Los Angeles Herald, January 10, 1905.

## Obituary.

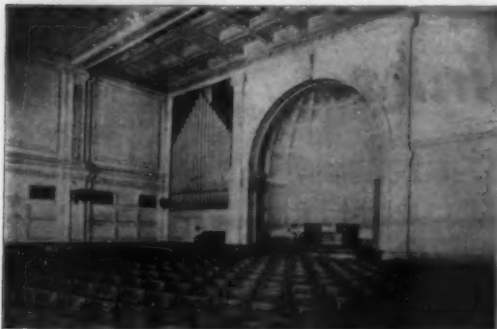
### Fanny Moran-Olden.

FANNY MORAN-OLDEN, the prima donna, died Monday, February 13, at a private sanitarium near Berlin, where she had been a patient for some time. Madame Olden was known to New York operagoers and a favorite in the days of Anton Seidl German opera at the Metropolitan Opera House. Fidelio, Brunnhilde, Isolde and Donna Anna were some of her best roles. The singer was the daughter of a physician, Dr. Tappenhorn, of Oldenburg, where she was born September 28, 1855. Naturally before coming to New York Madame Olden made a reputation in Germany at several of the leading opera houses. She was twice married. Her first husband was Karl Moran, a tenor, and the second, Theodore Bertram, the baritone, now singing at the Opera in Dresden.

### Max Erdmannsdorfer.

MAX ERDMANNSDORFER, a musician of unusual gifts, and long one of the best conductors in Europe, died in Munich on Tuesday, February 14. Erdmannsdorfer was born in Nuremberg on June 14, 1848, and received most of his musical education at the Leipsic Conservatory. In 1881 he became conductor of the Sondershausen Orchestra, where he made such an excellent reputation that the Imperial Musical Society of Russia engaged him for its Moscow concerts, which he led from 1882 to 1888. In 1889 Erdmannsdorfer was called to Bremen, and there he did what was probably the most important work of his life, in making the Philharmonic Orchestra one of the best in Europe. He stayed in Bremen until 1895, and in 1896 he was appointed professor at the Munich Royal Academy and leader at the Opera. He was a fertile composer of songs and instrumental pieces, and made many transcriptions for orchestra that are widely known and used. Erdmannsdorfer was married to Pauline Fichtner, a pupil of Liszt, and a famous pianist in her day.





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## Greater New York.

NEW YORK, February 13, 1905.



ADAME CAPPIANI gave a musicale in honor of her friends, Hallette Gilberté and Mrs. Gilberté, the Boston composer, at her studio February 9. Amy Fay played piano pieces with exquisite touch and taste, and some of Madame Cappiani's pupils sang.

The Woman's Press Club annual Valentine Breakfast at Hotel Astor enlisted the co-operation of some people known to fame, such as Rev. Robert Collyer, Rev. Phoebe A. Hanford (the president), Will Carleton, Mrs. Donald McLean, Cynthia Westover Alden, Rev. Dr. Slicer, and of musical folk the following: Frieda Stender, Mrs. W. H. Johns, Harriet Barkley, sopranos; Alice Sovereign, Mrs. Margaret W. Bell, altos; William Harper, baritone; Virginia Lucy, pianist; Tilli and Marta Wall, violinist and pianist; Gustav Gast, flutist, and George Shiel, accompanist. A feature of the afternoon—the "breakfast" lasted from 1 to 6 p. m.—was the number of compositions by Mrs. Joseph Fairchild Knapp, which formed important parts of the program. These were as follows:

My Valentine, sung by Frieda Stender.  
Bird Carol, sung by Harriet Barkley.  
The Runaway, sung by Frieda Stender.  
A Happy Joyous Life, sung by Frieda Stender.  
A Song of the Road, sung by Margaret W. Bell.

All these songs had flute obligato, capably played by Mr. Gast. The occasion was most interesting, and Mrs. Knapp's skilled arrangement of the musical features received many compliments. Mrs. Knapp had as guests at her long table: Alice Sovereign, Virginia Lucy, Frieda Stender, Marta and Tilli Wall, Margaret W. Bell, Mrs. Birmingham (the contralto), George Shiel, Mr. Lester and others of the musical and social world.

The fourth Rubinstein Club musicale (Mrs. Harry Wallerstein president) at the Waldorf-Astoria Hotel, under the direction of Marie Cross-Newhaus, took place February 11. The gallery was taxed to its limit, over 400 being present. The boxes were filled. The program was the first miscellaneous one of the season, and marked the introduction of two newcomers, Vladimir Dubinsky, a Russian 'cellist, and Allene Von Liebich, a child pianist. Schubert's life, his operas, unknown save to musicians, and the wealth of songs left by him were dwelt upon by Madame Newhaus in a concise and sympathetic talk, which held the audience's close attention. By special request some fifty of the choral club sang a group of songs, under the direction of Mr. Chapman, who came on short notice and conducted for the first time at these musicales. Beside the above Lalage Fletcher sang Delibes' "Filles de Cadix," and Mr. Haslanger sang two groups of songs by modern composers. Louis Theo Grünberg played the accompaniments in most sympathetic fashion. He is a first rate accompanist. Elaborate plans, involving the engagement of the opera artists for next season, are being perfected, and it is an established fact that the Rubinstein Club will ultimately stand for the finest and best in music. The evening concert takes place in the grand ballroom of the Astoria Hotel February 16.

Oscar Gareissen's third song recital at his studio on February 6 attracted a company of song lovers, who appreciate this baritone's artistic and finished art. The program was made up of songs by Rubinstein, Sinding, Schubert and Brahms. Of these songs Mr. Gareissen sang Sinding's "Das ist der Zeiten Unterschied" and "Der Junge Brausende Frühling" so well that repetition was demanded. The same was the case with Brahms' "Serenade," in which the singer's piano effects were most

dainty. Flegier's "The Horn" gave him a low D which came out finely.

John Cushing was at the piano, an alert, sympathetic accompanist.

The first of Laura E. Morrill's series of studio musicales took place February 7. Her artistic apartment in The Chelsea was comfortably filled with an appreciative audience, who heard four of her most prominent pupils sing a varied and interesting program. These were Miss Remington, Mrs. Bolles, Miss Snelling and Miss Hathaway, all singers of ability, some of them with growing reputations. As at all of the Morrill musicales, only the best composers were represented on the program. Miss Snelling played the accompaniments with fluent technique and good taste.

The February reception and musicale of the Women's Philharmonic Society took place at the Chapter Room of Carnegie Hall, February 11, when a program of piano, violin and vocal pieces was performed by Amy Fay, president; Maude Babbage, Edith Roberts Scarff and Albert Gerard-Thiers. The program was made up of works by Beethoven, Strauss, Grieg, Rogers, Sawyer and two little known piano pieces by Jerome Hopkins, Miss Fay's uncle, "Addio" and "The Surfeit of Toil." Hopkins was considered by some a genius, by others an eccentric crank. Be that as it may, these piano pieces are melodious and effective. Beatrice Goldie was the chairman of the committee.

A musicale at Carnegie Hall, February 5, found as participants the following artists: Cornelius Henry Callaghan, violinist, who played with fine tone; Miss Platt, soprano, who sang some Scotch songs with taste; Mr. Smith, who played violin pieces with feeling; Letitia Howard, pianist, who played a Chopin waltz with much dash and grace. Miss Howard played in New Brunswick, N. J., February 2, these piano pieces: "Hexentanz," MacDowell; "Hark, Hark, the Lark," Schubert-Liszt. She is a promising young artist, possessing application and abundance of talent. To Miss Bisbee belongs the credit for her playing.

The Wirtz Piano School gives many affairs. Students' recitals, lectures on musical topics, with illustrations, recitals by Conrad Wirtz, all carefully planned and well carried out, encourage the students, interest them, and bring to the school large numbers of people. February 14 a Chopin recital was given by Mr. Wirtz, Mrs. Wirtz giving explanatory readings. The program included many of Chopin's best works. February 24 the junior pupils' recital occurs, and March 4, at 2 and 3 o'clock, the regular pupils' recitals take place.

The fourth performance, twenty-first year, of the American Academy of Dramatic Arts took place February 9 at the Criterion Theatre, when "Les Corbeaux" ("The Crows"), a comedy in four acts by Henry Becque, first produced at the Comedie Française in 1882. The work is difficult, enlisting a wide range of characters, and that it was so well done is high compliment to all concerned. W. H. Quinn made the part of Tessier sufficiently sinister; Irving J. Lancaster was first rate as Bourdon. Caroline Bulow bids fair to become a fine actress, Consuelo Bailey was excellent, and the youthful Adelaide M. Livingston and Mary Lawson shone. The orchestra, under the direction of Gustav Saenger, was, as usual, refined and tasteful throughout the afternoon.

Julie Weinstein, the violinist, continues to make friends by her superior playing. She is of the French school, and possesses all the graces associated with that class of players. When she played in Lausanne, Switzerland, the "Tribune" of that city said (translated):

Miss Julie Weinstein, pupil of Thomson and Marteau, played in a brilliant manner the "Zigeunerweisen" by Sarasate, and showed that she is a real virtuosa of high standard, as was proven by the enthusiasm of the audience.

Martha M. Henry, formerly soprano of Clinton Avenue Congregational Church, Brooklyn, daughter of Mr. and Mrs. Robert Henry, of 670 Rockdale avenue, Avondale,

Cincinnati, Ohio, is to be married at her home to William George Timothy Wednesday evening, February 22. At home after April 15 at "The Finden," Butte, Mon.

Mrs. M. S. Tarbell, pianist, and Pauline Serhey, violinist, took part in a concert at Hope Baptist Church, Broadway and 104th Street, February 7. Mrs. Tarbell is a fine player, and young Miss Serhey certainly has a future, gifted as she is.

Anna Jewell and Isidore Moskowitz, pianists, added to the interest of the occasion at the lecture by J. Wilson MacDonald at the American Institute of Phrenology by playing several solos.

Clair Buxton, of Washington, D. C., a Cappiani pupil, recently received a letter from a pupil of hers, who is studying in Europe, and who expresses the opinion that "Americans are fools to travel so far and put up with such discomforts when there are such teachers as the Madame and Clair Buxton in America."

Frederick W. Schalscha, the violinist, has removed from 154 to 311 Madison avenue, near Forty-second street.

Gustav L. Becker and Mrs. Becker united in a lecture-recital at Saint Ann's P. E. Church February 7.

Mme. Hervor Torpadie, Carnegie Hall, has issued cards to meet Aino Ackté, of the Metropolitan Opera Company, Thursday, February 23, 4 to 6 o'clock.

Frank Howard Warner will give his second studio musicale this evening, Wednesday, February 15.

Marie Cross-Newhaus has issued 200 cards for Sunday evening, February 26.

George Leon Moore, the tenor, will be the soloist for the March concert of the Russian Symphony Orchestra. Mr. Altschuler, the conductor, sent to Russia for the aria Mr. Moore will sing.

### Thomas at Rehearsals.

(From the New York Evening Post.)

AT rehearsals Mr. Thomas was a martinet. Woe to the player who, from indifference or lack of skill, made a mistake! Numbers could not hide him. Among twenty violinists his ear and eye would pick out the offender. In the concert hall his conducting was calm and undemonstrative, but he obtained the results he wanted because his men knew him. An amusing phase of his life, on which he himself liked to dwell jokingly, was that when he first began his career as conductor some of his critics declared that while he was an excellent quartet player he was out of place at the head of an orchestra. Later on it was said that while, of course, he was a first class orchestra leader, he made a mess of it when he conducted a chorus; and, finally, when he assumed the baton of the operatic leader, his ability as chorus conductor was conceded while he was advised to keep his hands off the operatic scores. As a matter of fact he achieved splendid results in all these departments of music, while he was greatest, undoubtedly, as an orchestral conductor.

### Van York in Boston.

THE following lines are from criticisms in the Boston papers on the performance of Dvorák's "Requiem" by the St. Cecilia Society:

Mr. van York brought a powerful, resonant, flexible and highly artistic voice to his task and was heard with extreme pleasure.—Boston American, February 8, 1905.

In solo numbers Theo. van York was the best of the artists, for his intonation was very pure, he sang with expression and intelligence and his voice carried well.—Boston Daily Advertiser, February 8, 1905.

Mr. van York is a welcome addition to oratorio tenors heard here. His style is sincere, manly, appreciative, and he has vocal equipment of beauty and strength.—Boston Journal, February 8, 1905.

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## What the Jury Thinks.

Being a Verdict Impressive and Convincing Before All Things by Virtue of Its Solid Unanimity.



### "Romeo and Juliet."

**The World.**  
Eames sang Juliet with lovely placidity.

**The Evening Post.**  
Eames was an impassioned Juliet.

**The Sun.**  
Saleza was in poor voice.

**The New York Times.**  
Saleza was in his best vocal estate.

**The New York Times.**  
Occasional errors of intonation in the garden scene were to be noted to the detriment of Madame Eames' singing.

**The New York Times.**  
Miss Jacoby was the most amateurish page, in song and action, that any local production of the opera has offered.

### New York Symphony Concert.

**New-York Staats-Zeitung.**  
Ysaye's work was uneven.

**THE EVENING MAIL.**  
Ysaye was in conquering mood.

**New-York Staats-Zeitung.**  
Ysaye played a heartily unimportant "poem" by Chausson.

**The Globe.**  
Chausson's poem for violin was good to hear.

### Opera Concert.

**The New York Press.**  
Mr. Pollock sang "Una Furtiva lagrima."

**THE NEW YORK HERALD.**  
The selection of Mr. Parvis was the "Una Furtiva lagrima."

**The New York Press.**  
The "Dich theure Halle," left one cold.

**THE NEW YORK HERALD.**  
Nordica sang "Dich theure Halle" superbly, and received a double encore.

### "The Masked Ball."

**The Evening Sun.**  
A can-can couldn't have saved the absurdest stage setting that ever was on land or sea.

**The Globe.**  
The stage pictures were effective.

**The Evening Post.**  
The opera is stale and flat.

**The Globe.**  
The music is more modern than "Rigoletto."

**The World.**  
The Oscar was Bella Alten, who was disappointing in appearance.

**THE EVENING MAIL.**  
Miss Alten made a buxom page.

**The World.**  
Vigna was exceedingly dictatorial in his accompaniments.

**THE NEW YORK HERALD.**  
Mr. Vigna conducted with judgment and more consideration for the singers than he sometimes shows.

**The New York Times.**  
Caruso's singing was marked by more restraint and moderation than he sometimes shows.

**The Sun.**  
His singing was a continuous joy. He has not at any time this season given a more beautiful disclosure of the richest qualities of his voice and art.

**New-York Staats-Zeitung.**  
Bella Alten was unable to achieve more than merely good intentions.

**The Evening Post.**  
Bella Alten successfully supplied the much needed comedy element.

**New-York Staats-Zeitung.**  
Scotti, as Renato, was explosive.

**The World.**  
Caruso seemed constrained in action.

**The World.**  
Eames made no effort to characterize her role. In the scene before the gibbets at midnight, when she is supposed to be frightened out of her wits and later is discovered by her husband to have been with her lover, she was always calmly waiting for her cues.

**The World.**  
Caruso seemed somewhat niggard of his tone.

**The New York Press.**  
Vigna at times let his orchestra drown the voices of the singers.

**The Sun.**  
Madame Homer sang Ulrica only fairly.

**THE EVENING MAIL.**  
Caruso's low tones are still needy.

**New-York Staats-Zeitung.**  
Scotti, as Renato, was splendidly efficient.

**New-York Staats-Zeitung.**  
Caruso was thrilling.

**The Evening Post.**  
Her Amelia proved to be one of her most fascinating parts. Her wig was blond this time, but her acting and singing had the emotional temperament of a Southern brunette. Her monologue, "Ecco Porrido campo," at the gruesome deserted spot near the gallows, was a model of dramatic singing as well as of bel canto.

**The New York Press.**  
Those who love Caruso's golden-tenor can listen to his performance of Riccardo with unstinted enthusiasm.

**THE EVENING MAIL.**  
Vigna conducted with enthusiasm and efficiency.

**New-York Staats-Zeitung.**  
Special mention should be made of the generous tone production and correct dramatic accent with which Madame Homer sang Ulrica.

**The New York Times.**  
His singing was \* \* \* of surpassing beauty.

**THE EVENING MAIL.**  
The sextet has palpable reminiscences of "Parsifal" and Beethoven, and an obvious assumption of the Brahms manner. \* \* \*

**The Sun.**  
The cantabile theme (in the first movement of the sextet) comes perilously close to the domain of the Sunday school hymn.

**THE NEW YORK HERALD.**  
Indeed, one veteran was heard to call the Weingartner sextet "Kapellmeister-musik."

**The Sun.**  
The adagio of the sextet is poorly made \* \* \* diffuse and altogether too long.

**The Evening Post.**  
On the whole, the sextet is less conspicuous for fertility of invention than for \* \* \*.

**The New York Press.**  
The first part of the evening, beginning with Brahms' quartet in A minor, op. 51, No. 2, one of the great composer's uninspired works, proved to be somewhat monotonous.

**THE EVENING MAIL.**  
The Weingartner sextet proved both long and dull.

**The New York Press.**  
In the Chopin ballade d'Albert was heard to best advantage.

**New-York Staats-Zeitung.**  
D'Albert gives Chopin's music an exaggerated manliness that takes away much of its characteristic charm.

**The New York Press.**  
Beethoven's sonata was not satisfying.

**The Evening Post.**  
The Chopin nocturne had not sufficient of the dreamy character.

**The Evening Sun.**  
He can be brutal when it comes to mere sound.

**The New York Press.**  
To the meagre applause which followed he responded with an encore.

**The New York Times.**  
Weingartner's work shows little dependence for its musical inspiration on the works of others.

**New-York Staats-Zeitung.**  
The first movement has a large, passionate utterance \* \* \* and made a dominating impression.

**The New York Times.**  
Like Weingartner's other works, the sextet shows an individual and strongly characteristic talent.

**New-York Staats-Zeitung.**  
In the slow movement Weingartner disclosed his ability to conceive long breathed melodies, \* \* \* and here, too, he warmed the emotions.

**The New York Times.**  
The first two movements give the impression of the greatest spontaneity and originality.

**THE EVENING MAIL.**  
The Brahms A minor quartet opened the concert with refreshing effect. It was good to hear a veritable quartet of the first rank once more.

**The New York Press.**  
The sextet is written with an inspired pen.

### D'Albert Recital.

**THE EVENING MAIL.**  
The Chopin ballade was painfully uneven in treatment.

**The Sun.**  
The most satisfactory part of his performance was that of the three Chopin numbers.

**The Sun.**  
In Beethoven's sonata d'Albert loomed large.

**The New York Times.**  
Especially in the nocturne he gained some beautiful effects of color and delicacy of expression.

**The Evening Post.**  
Muscularity, vigor, manliness are the keynote of d'Albert's art.

**The Evening Post.**  
The audience applauded cordially and asked for an extra piece at the end.

### Kniesel Quartet Concert.

**The Evening Telegram.**  
The first movement of the Weingartner sextet became tedious before its conclusion.

**The Evening Post.**  
The last movement is a somewhat enigmatic "Danse funebre."

**The Evening Post.**  
It would have been well, one may add, if Brahms, too, had had a daughter to restrain his mania for writing when he had absolutely nothing to say—not a germ of a melody in his head, as in the case of this quartet.

**New-York Staats-Zeitung.**  
Weingartner's sextet is a four movement work in conventional form.

**THE EVENING MAIL.**  
Weingartner's music evidently bored the auditors.

**The Evening Post.**  
The opening allegro is perhaps the most spontaneous of the four movements.

**THE EVENING MAIL.**  
In the last movement there is an obvious assumption of the Brahms manner.

**The New York Times.**  
The concert was opened with a marvelously euphonious and finished performance of Brahms' quartet in A minor, one of his most perfect compositions in form and finish, and one in which depth and spontaneity of musical inspiration are expressed with a most perfect command of all the resources of pure quartet writing.

**The World.**  
In no way is the work conventional.

**New-York Staats-Zeitung.**  
The public was interested to a high degree.



**The Evening Post.**

The climax of the concert was his superb performance of Liszt.

**The New York Press**

In Liszt he pounded the piano in a manner that brought him no credit.

**"Huguenots."****The Sun.**

Madame Sembrich had her inevitable fit of nervousness about the opening music of Marguerite di Valois, and consequently did not sing it well.

**The Evening Telegram**

Madame Sembrich, purposely, it is said, reserved herself in the early part of the opera.

**The New York Press**

Nordica sang the music of Valentine in a way that was far from edifying.

**THE NEW YORK HERALD**

Madame Nordica sang with remarkable dramatic power.

**The Sun.**

Vigna's conducting was characterized by a noble independence of the singers.

**The New York Press**

Vigna conducted with exuberant spirits.

**THE NEW YORK HERALD**

Miss Walker seemed scarcely at her best as Urbain.

**The Evening Telegram**

Miss Walker was very pleasing, as usual.

**Church Choral Society.****THE EVENING MAIL.**

The performances were comfortably apathetic. Mr. Warren conducted wildly, chorus sang gently; \* \* \* it was conventional restraint carried to the last degree of anemia.

**THE NEW YORK HERALD**

The choir proved to be admirably balanced, its tone was generally ample, and always well knit, and it responded elastically to the conductor's demands.

**THE NEW YORK HERALD**

The least satisfactory moments of the afternoon occurred in the Brahms work.

**New-York Tribune**

The choir seemed really proficient only in \* \* \* the thrice beautiful cantata by Brahms.

**The New York Times.**

As an ecclesiastical production, the Elgar composition is impossible.

**New-York Tribune**

It is strong, masterly, and uncompromisingly original in thought and workmanship.

**"Walkure."****The New York Times.**

The Valkyr's cry. Edyth Walker did not fling forth with quite all of its freedom and abandonment.

**The Evening Post.**

Her very first utterances, the Valkyrie's "Hojotoho" cries, electrified the audience.

**The Sun.**

In the scene of the announcement the singer miscalculated the amount of tone required; \* \* \* a little more sonority will make this episode more impressive.

**The New York Times.**

The contralto quality in her voice stands her in good stead in \* \* \* her announcement to Siegfried.

**The Sun.**

Her Vienna success inspired her with an incurable ambition to be a high soprano, whereas erring nature designed her for a mezzo.

**THE NEW YORK HERALD**

She emerged suddenly in a soprano part which seemed at all points to fit her perfectly.

**The Sun.**

In the last act the singer seemed to grow tired, and had difficulty in holding her voice to the pitch.

**THE NEW YORK HERALD**

At no time was the stress of her unusual vocal task apparent.

**The Sun.**

In the last act \* \* \* her climax lacked power.

**THE NEW YORK HERALD**

The final scene with Wotan marked the climax of her work.

**The Sun.**

Madame Eames was not in good voice.

**THE NEW YORK HERALD**

Eames' Sieglinde was fully as fine as usual.

**The Sun.**

Burgstaller was in even worse vocal state, and could hardly sing at all.

**THE NEW YORK HERALD**

Mr. Burgstaller was unusually telling as Siegmund.

**The New York Times.**

Van Rooy's voice sounded rougher and less musical than usual.

**The New York Times.**

Pity that Madame Homer's voice should be used in such an unintelligible enunciation of the text!

**The Sun.**

The orchestra had its usual merits and defects. The men are tired out and not to blame for some shortcomings. Mr. Hertz conducted with the most honorable intention.

**The Sun.**

Burgstaller never omits one of his Bunthorne poses, and never intends to, as Siegmund.

**The New York Times.**

Miss Walker's voice is not so high in range that she can sing the highest tones of Brunnhilde's music without a certain caution.

**The World.**

Eames sang the Sieglinde and looked as lovely as ever, but was also quite as cold and dispassionate as she usually is in this part.

**The New York Press**

Blass was an excellent Hunding.

**THE EVENING MAIL.**

Edyth Walker \* \* \*. In the crucial scene with Siegmund one saw only the sympathetic woman speaking to the man—not a summons to another world by a goddess to a mortal.

**The Sun.**

Just why Brunnhilde, after an intense emotional strain, having at last promised to assist Siegmund, should become wreathed in smiles is something that Miss Walker perhaps understands. It was not a convincing piece of facial expression.

**New-York Tribune**

Walker's judgment seemed faulty at times, as when she reached out for the applause which the shallow are ever ready to bestow upon a singer who will recklessly shriek the Valkyr's cry at the opening of the second act.

**The World.**

One longed that the quality of the orchestra might have been a bit more gratifying to the ear.

**The Evening Post.**

During much of the performance the stage was, as usual, kept too dark. The subscribers really ought to write to Mr. Conried that they pay to see Wagner's operas as well as to hear them.

THE NEW YORK HERALD  
Van Rooy fairly outdid himself as Wotan.

THE NEW YORK HERALD  
Madame Homer was an excellent Fricka.

The swirl of impassioned eloquence which pervaded the afternoon, in great part due to Alfred Hertz's efforts, swept everything before it.

Burgstaller gave an admirable performance of Siegmund.

One is never aware of any particular caution on her part when she attacks the high tones.

Eames was dramatically and vocally fine as Sieglinde, the increased warmth and freedom of this singer's work being especially notable this season.

THE BROOKLYN DAILY EAGLE  
Goritz was a malevolent Hunding.

The spirit of the enunciation of Siegmund's death was a revelation of this woman's possibilities.

**The Globe**

As admirable in the same way was her quick leap of sympathy and understanding for Siegmund at the end of the second act. It was heroic youth itself, smiling, as Walker did, at the sheer reckless delight of the exploit.

**The Globe**

She began to conquer with the Valkyr cries. She made no effort to fling them into the theatre as a vocal tour de force. She chose, with much more imagination, to make them the clear, steadfast voice of heroic youth.

**The Globe**

The tone of the orchestra seemed finer and more pliant.

**The Globe**

The lighting throughout had surety, and at moments, about the Valkyr's rocks, imagination.

**Philharmonic Concerts.****The Evening Telegram**

It seemed in places (Weingartner symphony) as if the composer had used certain effects simply in order to be bizarre.

**The New York Times.**

Liszt's symphonic poem is even less than most of its brethren in purely musical value.

**The New York Times.**

Weingartner's writing has not the allurements of sensuously beautiful color.

**The New York Press**

In 1868 Weingartner's symphony had its first performance here by the Philharmonic Orchestra, under Walter Damrosch.

**New-York Tribune**

Mr. Weingartner's symphony (No. 2, in E flat) had been played by the Philharmonic Society, under the direction of Walter Damrosch, in December, 1902.

**The New York Press**

Still it seems this fantastic tonal picture ("Battle of the Huns") is one of the Hungarian master's least satisfying symphonic poems, containing much that is empty bombast and little that is of actual value.

**The World.**

The Weingartner symphony proved again that it was a tedious work.

**The Sun.**

Who but Richard Strauss, the master of orchestral bravura, could have instilled into Weingartner's mind the swirling rush of the first theme. \* \* \*

**The World.**

The Weingartner symphony was pretty badly played.

**The Evening Post.**

The symphony is free from all exaggerations.

**The Evening Post.**

It is grand music, stirring as a ballad, related by a great bard.

**The Evening Post.**

The first movement reveals in gorgeous colors.

**The Globe**

Two years ago (1903), when Walter Damrosch was the conductor of the Philharmonic, the band played the symphony.

**New-York Tribune**

Walter Damrosch presented it to the New York public two years ago (1903) at a Philharmonic concert.

**The Evening Post.**

Here was Liszt's chance, and he made the most thrilling use of it. \* \* \* What a master of contrast Liszt shows himself! It is grand music. \* \* \*

**New-York Tribune**

Mr. Weingartner's symphony invited special attention.

**The Evening Post.**

The symphony is free from all the grotesque "Effekthaserei" of Strauss. \* \* \*

**The Sun.**

Sometimes in the course of its performance the Philharmonic gentlemen played so nobly that a wish arose for the permanent engagement of this conductor.

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## FIRST DA MOTTA RECITAL.

Mendelssohn Hall, Saturday Afternoon, February 11, 1905.

## PROGRAM.

Toccata ..... Bach-Busoni  
Sonata, G major ..... Scarlatti  
Du bist die Ruh ..... Schubert-Liszt  
Wohin ..... Schubert-Liszt  
Aubade ..... Schubert-Liszt  
Polacca, E major ..... Weber  
Variations and Fugue, op. 35 ..... Beethoven  
Two Legends—

St. Francois d'Assisi prechant aux oiseaux ..... Liszt  
St. Francois de Pauls marchant sur les ondes ..... Liszt  
Les Patineurs, Scherzo from Meyerbeer's Prophet ..... Liszt

**A**T his first recital José Vianna da Motta more than confirmed the very favorable impression made on the occasion of his recent début with the Philharmonic Society, and proved that those European press notices were well founded which had preceded him here, and called Da Motta "one of the best recital pianists of our day." He deserves the distinction, because he is a player without a so called "specialty," because he commands a cosmic repertory, with the technic to do ample justice to all styles and schools of piano music, and lastly (but in all respects most important) because he is a thinking musician, who tempers his performances with fine tact and wide musical culture.

Da Motta is a man who evidently goes into the whys and wherefores of a work and its meanings, and who does not rely merely on impressionism to supply him with interpretations to fit the mood of the moment. The result is a series of performances dignified, clean cut and convincing. Under his fingers a piece of music is presented as a homogeneous whole, and yet not one of its component parts, harmonic, rhythmic and melodic, is lost in the building up of the whole musical structure. This process in itself might argue a want of spontaneity and freedom in Da Motta's playing, but such a lack is not apparent. Fitted by nature with a fine ear for tonal gradations, and with a piano touch of unusual purity and loveliness, he possesses besides enough of the poet's soul and enough of a sense of beauty to save him easily from the reproach of being too pedantic. If his Bach was austere in utterance, and strict in line, it was because the composer willed it so, and if his Scarlatti rippled at a pace that allowed little opportunity for any display but a technical one, it was again because Da Motta knew his musical history, and was aware that Scarlatti rated as the astounding technician of his day, and wrote hardly any music that required much depth of soul or intensity of emotion in its interpretation. However, in the Schubert numbers Da Motta sang on the keys with the best of the piano poets, and produced a tone of singular beauty, and phrased like a great singer—a rare art on the piano! The Weber polacca was played with rousing humor, and made precisely the whimsical, cheerful effect intended by the composer.

The beautiful "Eroica" variations by Beethoven proved to be the climax of Da Motta's musical achievements. He read the work with broad sympathy and fine insight, and with a wealth of tonal and dynamic nuance that held the interest of the listener to the last note. The two Liszt legends, that belong unquestionably to that composer's best original compositions, seem to make a particularly strong appeal to Da Motta, for he played them with palpable sympathy, and even love. He achieved some charming effects in the trill passages of the "Bird Sermon," and in both numbers used his light, fleet technic to excellent purpose in creating the atmosphere of the forest and of the waves, respectively. In these pieces, as in everything else he played, the exquisite and deft pedaling of Da Motta was a marked feature. By means of this pedaling he obtains a peculiarly holding legato that is of priceless value, particularly in the more polyphonic music of Bach and Beethoven.

The rarely heard "Skaters' Chorus," from Meyerbeer's "Prophet," masterfully transcribed by Liszt, gave Da Motta a chance to shine as a virtuoso of the most approved bravura pattern, and he upheld his end bravely and brilliantly. A tumult of applause rewarded him at the end of the recital, and when the writer left the hall Da Motta was about to submit gracefully to an encore. It was a rare priv-

ilege to spend an afternoon of such unalloyed musical pleasure, and the fame of it will doubtless spread and insure for Da Motta at his next recital a larger audience than he had at his first.

## WEINGARTNER IN CHAMBER MUSIC.

**O**N Tuesday evening, February 7, at Mendelssohn Hall, Felix Weingartner assisted the Kneisel Quartet at their concert, and appeared in the dual capacity of pianist and composer. His sextet in E minor, op. 33, was the chief number on the program, and aroused much curiosity, for it was felt that a man like Weingartner, who is such a keen and caustic critic of other modern composers, doubtless had something important to proclaim when he seized pen and paper and wrote down his own inspirations in musical form. Weingartner's credentials as a musician have been accepted long ago, for all the world knows that he was a worshipper and disciple of Liszt, that, like other gifted young conductors of that day, he was allowed to bask in the sunshine of Wagner's favor at Bayreuth (and to copy scores for that master!), and that in recent years he has been writing operas, chamber music, essays on conducting, and other timely musical topics, and that two of the leading European orchestras are proud to call him their regular conductor. All this has fitted Weingartner with the ability to interpret other men's works to a marvelous nicety—but it has not made an inspired composer of Weingartner! If ever the term "Kapellmeistermusik" had significance, then this is the time and the place to use it. The Weingartner sextet has every earmark of "Kapellmeistermusik," including length, breadth, thickness, immaculate musical facture, irreproachable form, dignity, fullness, and not a trace of inspiration. There were moments when the clouds of notes seemed to roll by, and when the sun of melody seemed about to shine forth, but at once, when such a possibility threatened, stern "intellect" came to the rescue, and the melodious rift was quickly covered up, and more notes, mere notes, continued to rain down. It were easy to point out here a "characteristic" place and there a "significant" spot in the Weingartner sextet, but most of it is a dreary waste of musical nothingness and, to put it plainly, a downright bore. At times the work sounds as though it might be a "program" piece. If so, Weingartner should publish the "program" and not leave the public to guess it. Again, if the sextet is nothing but absolute music, why is the last movement called a "funeral dance"? Is the whole work "in memoriam"?

Weingartner is like most of his fellow men in that he thinks he can do something else better than the thing he does well enough.

But it is a poor idea to discourage Weingartner, or he will begin to think himself a martyr, and "misunderstood"; in which event, like the resolute man he is, he may compose more than ever, and give us less of himself as an interpreter with the baton. Therefore, by all means, let us admit that Weingartner's works are interesting, "distinguished by ripe musicianship," and that they "reflect a cultured musical mind," but let us ask that they be performed in public fewer times, or not at all, and let us suggest to the brainy Felix that in future, whenever he feels tempted to give us any more of his chamber music, he perform a Berlioz symphony or a Liszt tone poem instead.

As an ensemble player Weingartner has few equals. His performance made one long to hear him in such lesser chamber music as that by Beethoven, Schumann and Brahms.

Two movements from the Debussy string quartet in G minor proved to be tone pastels of exquisite color and tender melodic beauty.

## Frederick Wheeler Follows Witherspoon.

**F**REDERICK WHEELER, the baritone, has been engaged as solo baritone of the Church of the Divine Paternity, Seventy-sixth street and Central Park West, succeeding Herbert Witherspoon, resigned.

## Hofmann and Janet Spencer in Brooklyn.

**J**OSEF HOFMANN and Janet Spencer were the soloists for the second musical morning in the Watters series at the Pierrepont Assembly Rooms.

## YSAYE ORCHESTRAL RECITAL.

Carnegie Hall, Monday Evening, February 13, 1905.

## PROGRAM.

Overture ..... Cherubini  
Concerto for violin in D major, op. 61 ..... Beethoven  
M. Ysaye.  
Andante ..... Tchaikowsky  
Polonaise ..... Beethoven  
Symphony Espagnole ..... Lalo  
M. Ysaye.  
Faust fantasia ..... Wienawski  
M. Ysaye.

**O**N Monday evening the pastmaster of the art of violin playing, Eugene Ysaye, gave a concert with orchestra at Carnegie Hall, and gave further proof (if any had been needed) that he knows to the last details how to ingratiate himself in the hearts of his hearers and how to charm and conquer their senses.

As a Beethoven player Ysaye has no superior on the violin. He read the great concerto with the intellect of a scholar and the feeling of a poet. It was art of the most exalted kind, and it made an impression at once profound and touching. Ysaye's playing of Beethoven seems like the last word in classical violin playing, for anything more beautiful and more finished could not well be imagined.

The Lalo numbers and the "Faust" fantasia afforded ample opportunity for a demonstration of those facile and pleasing qualities which Ysaye knows how to present so charmingly in music of the French genre, and his dash and brilliancy, and tenderness and polish helped him to win a triumph which almost ended in a charge for the platform on the part of the entire audience. He was cheered to the echo, and a houseful of staid New Yorkers acted like the maddest college throng after a football victory. It was in some respects the most significant ovation which Ysaye has yet been tendered in this town.

Walter Damrosch and the New York Symphony Orchestra accompanied the concertos.

## HAMBURG IN AMERICA AND EUROPE.

**H**ERE are some more European and American notices relating to Mark Hambourg:

Mark Hambourg played Saint-Saëns C minor concerto with such spirit and mastery of detail that he was five times recalled to the platform.—The Daily Chronicle.

Mark Hambourg played the Tchaikowsky concerto in B flat minor, a work which must needs appeal to those performers who can meet the difficulties and vanquish them. Among those capable ones the soloist took his place last night, the deepest intricacies and pitfalls of the music finding him equal to his task.—The Daily Telegraph.

Liszt's E flat concerto allowed Mark Hambourg to show his phenomenal playing and extraordinary technical surety.—Le Radical (Colonne Concerts).

Mark Hambourg, a master of the piano, played Liszt's E flat concerto. He has great imagination, a rare vigor, a remarkably artistic way of varying his effects and colors. With all that he rivals Rosenthal in his masterful technic. Mr. Hambourg had a tremendous success.—Le Petite République.

Mark Hambourg, an extraordinary artist, had a marvelous success.—L'Événement.

Mark Hambourg played the gigantic Tchaikowsky concerto, and he played it like a veritable pianistic god.—New York Telegram.

Mr. Hambourg's musical outfit comprises a beautifully clear, liquid tone, perfect legato touch, and brilliant execution. Added to this he has a healthy intellectual vigor, untainted by sentimentality.—Philadelphia North American.

His conception of this enormous work was poetic in the extreme, and his interpretation exquisite. What vigor he exhibited, and what execution especially in his phenomenal playing of the octave passages! and what soulful dreaminess and refinement of thought in the more delicate passages!—Baltimore Herald.

Mr. Hambourg played the concerto with amazing fire and brilliancy; the arabesques were treated with elegance; the song was sung, not declaimed. The performance was a fine one from every point of view. It is a pleasure to say that that his playing last night was that of a master.—Philip Hale, in Boston Evening Journal.

If any pianist is going to replace the never to be forgotten Rubinstein that pianist is Mark Hambourg. In common with Rubinstein he has a sweet, full and round tone, magic touch, immense technic, and above all his commanding individuality.—Max Kalbeck, in Neues Wiener Tageblatt.

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## THE PHILHARMONIC CONCERTS.

Carnegie Hall, Friday Afternoon, February 10, and  
Saturday Evening, February 11, 1905.

## PROGRAM.

Overtures—  
Iphigénie en Aulide ..... Gluck  
Magic Flute ..... Mozart  
Oberon ..... Weber  
Symphony, E flat ..... Weingartner  
The Battle of the Huns ..... Liszt

**F**ELIX WEINGARTNER was held in lively remembrance after his brilliant visit to America last year, and a large and expectant audience gathered to welcome him at the sixth pair of Philharmonic concerts last week.

Weingartner has come back to us as magnetic, as well poised, and as vital as of yore, and he exercised all his old fascination over his players and over his hearers. There is an air of conviction and mastery about the man which stamps his work with an air of indisputable finality. Conductor, composer, critic, thinker, essayist and musician extraordinary, Weingartner stands high above the rank and file of his colleagues, and looks on music from a perspective which is attainable to but few even of the chosen ones in art. Seeing as clearly as he does, Weingartner differentiates with unerring instinct between the real and the dross in music, and, being courageous besides, he goes straight to the heart of things, and hews away all the extraneous elements with bold and telling strokes. But inculcated with the Wagner germ in his early days, and counting also as a worshipper of Liszt (and later of Berlioz), Weingartner has caught something of the grand spirit of romanticism of that mighty trinity, and this spirit it is which enables him to translate the great masterpieces of music with such emotional fidelity that they reveal themselves, not only to him but also to the listener, for whom Weingartner and his orchestra serve as mediums. Therefore, any analysis of the great conductor—and no analysis is being attempted here—must take account of and explain the two Weingartners, and harmonize the student and the poet, the thinker and the impressionist, the staid conservative who writes chamber music in the old forms, and the fiery modern who flings tradition to the winds and writes his reckless symphonic poem like any of the latest "program" revolutionists. Weingartner is all things to all music, and the real proof of his greatness lies in his ability to fuse all these warring elements in his mind and in his heart, and to present to the world a personality definite, complete, powerful and poised. His varied gifts led him logically to the field of conducting, and in it his intellect has enabled him to win a foremost place. Wide sympathy and wide intellect—what worlds may not be conquered by such a combination!

There is no need to dwell in detail on how Weingartner played the three overtures, how with loving care and keenest intelligence he gave to each one of the three its individuality in contour, direction and spirit. Nor is there any need to tell how graphically Weingartner read the Liszt poem—last year's performance of "Tasso" is still fresh in the memory! In "The Battle of the Huns" Liszt created an art work much greater than the picture which inspired it, and when the next generation begins to pick the musical wheat from the chaff that symphonic poem is one of the works which will have its place among the finest art products of the nineteenth century, and perhaps of all times. The snap judgments of our present critics concern no one but themselves. Those who appraise Liszt at his true worth are content to trust the deciding verdict to posterity.

Weingartner's E flat symphony was fully analyzed in THE MUSICAL COURIER when the work was first produced in Europe, and later (1902), when the Philharmonic Society performed it under the direction of Walter Damrosch. There is no occasion now to reverse the impressions noted at those times, that the Weingartner symphony is a composition of unusual interest, not great, perhaps, if measured by certain familiar standards, but picturesque because of original treatment and clever craftsmanship. The first movement is a fine, broad allegro, passionate in spirit, and

highly colored in content. The second movement is in the style of what the Germans would call a "Ländler" ("Country Dance"), and has about it a certain naive charm and primitive melodic interest that will never fail to achieve effect. The adagio is too indefinite in tendency, and is spun out far beyond the legitimate development of which the two themes are capable. The finale is a rushing, roaring piece of music, full of big climaxes and high lights. It employs in recapitulation most of the themes of the other three movements, and introduces a ponderous and striking fugal peroration, winding up with a really imposing burst of orchestral sonority and vehemence.

Weingartner was applauded mightily, and had to bow his thanks repeatedly after each number on the program. The orchestra answered to his baton with vim and precision, and has never put two better days to its credit than those under Weingartner at its sixth pair of concerts.

## MURIEL FOSTER IN CHICAGO.

**M**URIEL FOSTER, the English contralto, duplicated her previous success in Chicago at her recent appearance with orchestra in that city. Excerpts from criticisms follow:

Muriel Foster's appearance here last season with the orchestra was remembered with peculiar pleasure, and anticipation was therefore high. It knew no disappointment. The handsome singer has lost none of her charm of person or manner, and her vocal powers have known no diminution since last she visited us. Her voice is of great smoothness and beauty, and although inclined to cloud slightly at times yesterday, was, nevertheless, sufficiently at command to enable her to give both of her trying selections with rare artistic completeness.—Chicago Tribune, January 21, 1905.

Muriel Foster returned to repeat her former conquests. Those who heard her last year know her to be a singer of the first rank. Her powers seemed to have become greater since she last faced a Chicago audience, but much of the gain is probably attributable to the fact that she is now heard to better advantage. This singer has nothing to fear, no matter how close the watch her auditors are able to keep. Miss Foster's voice is naturally rich in color, and she has at her command all that a careful study of her art can bring to her aid. She is fortunate in another regard, for few of the famed stage beauties could stand beside her without going into eclipse. One of the charms of her singing is the firmness of her intonation. She never indulges in the vibrato nor in any similar vocal tricks. Those who are addicted to this sort of thing ought to be compelled to listen for several hours to the practice of young lady organists who make continual use of the tremolo. When the period of their sentence expires they will know how to appreciate a clear, pure tone like that heard at the concert yesterday.—Chicago Record-Herald, January 21, 1905.

When Miss Foster was heard here last year she was called a cold singer. The way she sang the "Fiancée" yesterday should set that opinion at naught. The intensity with which she not only sang but acted the thought expressed was full of dramatic sensibility. At the point at which the maid seeks the face of her drummer lover among the returning troops and does not find him the singer's face was a remarkable study in almost painful eagerness, and every breath was held as she sang the last faltering notes in mezzo voce. There seems to be no lack of a full realization of the poetic and sympathetic in Miss Foster's temperament. The voice itself is carefully trained and managed with unusual ease and evenness throughout. It is true contralto and no compromise of semi-soprano with a few low notes.—Chicago Examiner, January 21.

## Who Can It Be?

(From London Musical News.)

**A** WRITER in the Liverpool Post has made two discoveries, one that the Musical News is a transatlantic paper, and the other that it is edited by one who is "something of a wag." This is, indeed, fame, but our modesty forbids us to admit the soft impeachment, while the Liverpool Post writer continues to wield a pen with such brilliant inaccuracy. For he ascribes to us a trap laid by a New York musical weekly for its contemporaries who were in the habit of copying from its columns without due acknowledgment. True, we alluded to the matter in our issue of October 15 last, without naming the paper in question, be it said, but, waggish though we be, we are not prone to manufacture false news in order that other journals may be led into reprinting it.

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## HOFMANN-KREISLER RECITAL.

Carnegie Hall, Sunday Afternoon, February  
12, 1905.

Sonata, F minor ..... Grieg  
Kreiser and Hofmann.  
Romanse, F major ..... Beethoven  
Fugue, A major ..... Tartini  
Prelude and Allegro ..... Pugnani  
Fritz Kreisler.  
Barcarolle ..... Chopin  
Chants Polonaises, G flat major, G major ..... Chopin-Liszt  
Josef Hofmann.  
Sonata, C minor, op. 36, No. 2 ..... Beethoven  
Kreiser and Hofmann.  
Andante Religioso ..... Vieuxtemps  
Humoresque (by request) ..... Dvorak  
Elfenfant ..... Popper  
Kreiser and Hofmann.  
Valse Impromptu ..... Liszt  
Loreley ..... Liszt  
Rhapsodie No. 2 ..... Liszt  
Josef Hofmann.

**A**N immense audience greeted Fritz Kreisler and Josef Hofmann when they walked onto the stage of Carnegie Hall last Sunday afternoon to play their first ensemble number. These two artists are warm and steady favorites in New York, and their joint appearance, promising as it did an unusual musical treat, attracted a body of listeners made up of the most cultured elements in local society and art circles.

And the promise of the program was well kept. In their ensemble playing the two artists (who have played together abroad, in private, for years) showed intimate acquaintance with each other's style, and the result was a fusion of musical and temperamental qualities that made for perfect art and achieved it in fullest measure. The Beethoven sonata was as ripe and inspiring an artistic revelation as New York may hope to hear in many a moon.

As solo artists, both Hofmann and Kreisler have already been measured many times this season by the highest standards, and have been found wanting in not one detail that goes to make up the virtuosi of the first rank. They played everything well, but Kreisler seemed to win his greatest success in the group of modern pieces, and Hofmann earned his warmest applause in the three numbers that ended the program. Enthusiasm and encores were rampant all afternoon, but at the conclusion of the concert there was such a hurricane of approval that it moved even Kreisler and Hofmann, accustomed though they must be to such triumphal scenes. It is sincerely to be hoped that the two great artists will make further joint appearances here, for such concerts benefit the cause of art and please a multitude of cultured hearers.

Isadore Luckstone was an effective accompanist in the solos played by Kreisler.

## "A Correction."

BUSH TEMPLE CONSERVATORY, CHICAGO, February 10, 1905.

Editor MUSICAL COURIER:

**W**E are greatly surprised to see in your Chicago Notes of this week's COURIER the statement that Mrs. Zeisler teaches part of the time at her home and part of the time at the conservatory. This is absolutely untrue, as we have her entire teaching contract, and no teaching is done outside of the conservatory by her. Last year on two or three occasions during the entire year she did give the lessons at her house owing to illness in her family, and this season it has happened once, which was in the holiday week, as the pupils were anxious to have a lesson, and it being December 26, the school was closed.

Now, we most decidedly request you to recall that statement, and mark it "a correction."

From Bush Temple Conservatory,  
K. M. BRADLEY.

## Alexander Grosz Sails.

**A**LEXANDER GROSZ, the European manager of Veesey, leaves for Europe today on the Oceanic.

## 40 GUILMANT ORGAN RECITALS.

Forty programs rendered by M. ALEXANDRE GUILMANT in Festival Hall at St. Louis World's Fair, handsomely bound, containing two portraits of M. Guilmant. Full annotations by E. R. Kroeger, Master of Programs. Mailed, postage paid, on receipt of 50 cents.

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Directory

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## 'Round About the Town.

**"D**OES anybody wish to join a choral society? Now, one at a time, please. No, you can't all be soloists." With these pertinent remarks Joseph C. Roeber launched the East Side Choral Society on the high seas of vocalism. Spurred on by youth, musical ability and ambition Mr. Roeber, who is the tenor soloist and director of both the children's vested choir and adults' choir of twenty voices at the Seventh Street M. E. Church, has already formed the nucleus of a promising organization. He says that he wants the best choral voices obtainable, and will not be satisfied with a membership comprising only voiceless payers of dues, the rock upon which similar singing societies have split.

In connection with the choral society, Mr. Roeber has organized a string orchestra of capable amateur musicians. Mrs. Enders, contralto, and Mrs. Ayres, soprano, soloists of his church choir, are among the probable soloists of the proposed society. In addition to his choir and studio work he is conductor of two glee clubs. Under his direction the Second Avenue Y. M. C. A. Glee Club has prepared an entertaining program for its concert on February 22.

Another band of warblers of the East Side is Frederick W. A. Kretsmar's Euterpe Singing Club, which meets every Friday evening in Beethoven Hall. And remarkable to relate, Mr. Kretsmar has really some excellent talent to work with. Few of his singers have ever had anything in the way of singing lessons, but to hear them sing their part songs, with such attention to pitch and shading, one would think they were veterans. The members of this society are mostly of German birth or descent, and can enunciate their song words equally well in English and German. The "Flower Song," by Schumann, and "My Heart from Its Rhine," by Kretsmar, are two selections which are well given by the double quartet, composed of the Misses Hertsel, Kretsmar, Gerhardt, Kleffner, Laudert, Bwischel, Commichao and Hohnadel. The club will give a concert early in April.

John W. Keller amusingly scored some of his former confrères in his speech, "Confessions of a Critic," at the annual dinner of the Association of Theatre Managers in the Hotel Astor last Thursday evening. Mr. Keller referred to some critics who published screeds on performances, musical or dramatic, which they had not taken the trouble to attend—finding out the next day that for some reason or other the production, at short notice, had been materially altered. There has been much more fact than fancy in this sort of thing.

One particular instance that Kirke La Shelle, no doubt, still has in mind is the criticism of a light opera production he made at Wallack's Theatre, wherein a certain song was savagely berated by a local wiseacre—said song incidentally having been eliminated long before the attraction reached this city.

Herbert Howard, a young pianist who "once studied with Joseffy," has the ability to entertain an audience by persuading a piano to imitate various other instruments. He can give proper expression to the compositions of the greatest masters, but says he finds it more joyous and profitable to suit the fancies of the frivolous by giving absurd but amusing imitations on the ivory keys before vaudeville patrons. Therefore concert work will know him no more.

Julian Pascal is proud of the fact that Mrs. Black, Herbert Witherspoon, Edward Strong and Perry Averill have thought so well of his song, "My Dearie," that they have used it in their numerous social engagements this season.

Leo Feist, composer and publisher, has caught the comic opera complaint. He has almost finished the complete score of a comic opera. The libretto is by Robert Graham. It will be produced next autumn.

Allred Giraudet, of Boston, accompanied by Mrs. Giraudet, spent the past few days in town arranging the af-

fairs of his class of New York pupils. Hereafter Mr. and Mrs. Giraudet will come to New York every fortnight for a four days' session of their operatic class. As Mr. Giraudet is noted for having taught such operatic stars as Lucienne Breval, Aini Ackté, Lucy Berthet and others, his services are in great demand here as well as in Boston.

W. R. Hedden is attracting some attention with his boy choir in the special musical services at the P. E. Church of the Incarnation every Sunday afternoon. His latest find is a high soprano solo boy named Joseph Craig. He made a good impression in a duet with Master Lindberg, the mezzo soprano, singing "Love Divine," by Sir John Stainer. H. H. McClaskey, the tenor soloist, is another singer Hedden may well be proud of. The chorus is remarkably well trained, as their frequent singing without organ accompaniment demonstrates.

Rose Rodenbach, soprano, gave an informal musicale at her residence, No. 50 Amsterdam avenue, last Sunday afternoon. Miss Rodenbach delighted her hearers by her singing of a brace of German ballads and several English songs. Flora Carey, the pianist and a member of the "Wizard of Oz" company, played Mendelssohn's "Songs Without Words." Philip Mason, baritone, made a fine impression with his singing of comic opera selections. Lydia Rodenbach, contralto, was heard to advantage in some French ballads. Thomas Carley, bass, sang two Irish folksongs admirably. William McFitty recited and P. Mason acted as accompanist. Quartet selections were sung in rollicking style, Patrick Dunn, first tenor; George Rodenbach, second tenor; Harry Carr, first bass, and William Sharkey, second bass. Thomas Cook sang the "Turnkey Song" by De Koven. Thomas Barnes, of Detroit, gave an interesting exhibition of magic and sleight of hand with piano accompaniment by Joseph H. Travers.

Charles Heinroth has received a great compliment from his confrère, W. MacFarlane, who has requested him to give an organ recital in St. Thomas' P. E. Church on February 21. Mr. Heinroth is having a busy winter, being choir director and organist of both Church of the Ascension and Temple Beth-El.

Jack Mundy is one of the most hustling vocal coaches, bearing a name plate at 138 Fifth avenue. When he breezily rounds the corner of that elite highway from one of his trips to New Brighton, S. I., or Flushing, L. I., even the red devil buzz wagons shy out of his way. In addition to taking part in some suburban musicales with his pupils this month, Mr. Mundy has introduced several of his promising pupils at his studio receptions. Lena Augusta Blizzard, soprano; Adelaide Van Cott, contralto, and Edward Bralla, baritone, gave a pleasing program at his last Wednesday affair.

Mathilde Dressler, 'cellist; Florence Austin, violinist, and Livia Dawson, harpist, were the instrumental soloists of an enjoyable musical given by Mrs. Louis R. Dressler at her residence in Jersey City last Thursday evening. Mrs. Louis J. Cornu, contralto, and George A. Fleming, baritone, were the vocal soloists.

Lillian G. Betting, the soprano, is making a good impression with her singing of light opera selections at informal social affairs this winter. Miss Betting, who is a Minkowski pupil, has a voice of wide compass, which she knows how to use.

Madame Delina Peckham gives a recital this afternoon at her residence, 317 West Fifty-eighth street, for her professional students who are engaged evenings. Adelaide Vesta, contralto, and Harold Knight Wood, baritone, the latter of whom sings in "Buster Brown," will probably take part.

Charles F. Higgins has won the hearts of college youths and matinee maidens, who consider him the musical director par excellence because the greater part of

his between the act and incidental music at the Garden Theatre consists of popular college songs.

There is still some indecision on the part of many local pastors of Roman Catholic churches concerning the abolition of women choir singers. Two choirs which have always depended upon its young girls and women for church music are St. Agnes' Roman Catholic Church in East Forty-third street and St. Columba's Roman Catholic Church in West Twenty-fifth street. Rev. Dr. Henry A. Brann, pastor of the former, takes his stand strongly in favor of retaining the women singers. He says that the Pope's letter on church music had been interpreted too literally by priests in this country, and those who have barred women from their choir lofts now regret the act.

Father Pratt, of St. Columba's Church, has retained his choir of women. He says he does not believe that the Pope referred to the singing of the ordinary church service music by women, but had only advised against allowing the singing of too florid music in operatic style by high salaried soloists. Such gay music, he declared, detracted from the solemnity of the services, and was therefore not a good influence. In conclusion Father Pratt stated that he did not approve in replacing the women singers with small boys who cannot pronounce the words of the services properly nor stick to the key-notes in even the simplest music.

John W. Nichols, the young tenor who surprised the audience at Aeolian Hall with his singing of "Messiah" selections recently, is one of the most promising students at the Metropolitan Opera School. He is the solo tenor in Christ Church, Orange, N. J. Frederick E. Smith, basso, who also sang well at that recital, is another student of the opera school who hopes some day to make his appearance on the metropolitan stage as an American product.

William J. Kitchener, who began his musical career in New York as an organist and choir director, is now one of the most enthusiastic exponents of the guitar, banjo and mandolin. Mr. Kitchener's fondness for those instruments led him to believe that there was a good field here for that work. His expectations have been realized, and his pupils in adjacent colleges, private schools and in society occupy most of his available time. He is ably assisted in his studio work by Mrs. W. J. Kitchener, a talented guitar and mandolin soloist. By his annual concerts in Carnegie Hall Mr. Kitchener has done much to popularize these instruments.

An amusing incident occurred at Mr. Kitchener's last concert. A well known local pianist was one of the soloists, and before seating himself at the piano smilingly announced to the audience that he would play two of his latest compositions. He struck the opening chord, but not a sound issued from the piano. Then repeated the operation with the same result. With a look of wonderment he gazed at the smiling audience. Clapping his hands to his ears he cried: "Am I deaf?" He thought he heard his own voice, but wasn't sure nor was he positive that he really heard some of the puzzled audience laughing. He was about ready for an ambulance when Mr. Kitchener rushed on the stage and discovered that a mute had been accidentally attached to the piano.

The pianist resumed his solos, but, to the huge glee of some embryo Buster Browns, he would now and then glance suspiciously at the audience.

Miriam LeWald, soprano, and Flora MacDonald, contralto, were the soloists of the last Friday concert given by the Young Women's Christian Association Mandolin Club, W. J. Kitchener director, in Association Hall, West 124th street. Miss LeWald sang ballads by Cowen and Hastings, and Miss MacDonald was heard to advantage in Scotch songs. The Mandolin Club played Ernani's "Cavatina" and three selections from the comic opera "Woodland."

Madame Pupin's brochure of advice on "how to play in public without being nervous" must be rather widely read, judging by the extraordinary nerve some amateur pianists have displayed in attempting certain classical compositions at recent students' concerts. One youthful would-be d'Albert's essayed a Liszt rhapsody and a Chopin selection at a Waldorf affair last week. He omitted about two-thirds of the opus, but seemed pleased with himself for remembering the little theme. The Chopin number

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was beyond recognition. But he was pleased, his teacher seemed pleased and the audience—tried to be polite.

Alphonse M. Knäbel is winning recognition as a composer of organ solos. Mr. Knäbel, who was formerly a pupil of C. C. Müller, evinces a fondness for florid processions, and some of his numbers are now being added to the programs of many local organists. Mr. Knäbel is organist of the Church of Our Lady of Mercy.

Louise Thayer, the organist, has played at several organ recitals this winter, each time making an excellent impression with her execution of "Variations on Auld Lang Syne." This composition was opus 30 of her father, the late Eugene Thayer, and was played by him hundreds of times in recitals in this country and Europe. Miss Thayer has also inherited some of her father's ability of composing and frequently plays some of her numbers from original manuscript.

Theo. Bendix, when not engaged in directing his theatre orchestra to lilt gayly for the matinee girls at the Hudson Theatre, busies himself strenuously in the art of composition. One of his latest instrumental pieces is the "Grand American Fantasia," for violin.

Robin Ellis, the baritone, is a whole show himself this season, as he has added some very entertaining dramatic readings, dialect stories and humorous recitations to his already long program of ballads. Mr. Ellis drifted into that branch quite by chance, as he found at many musicales that the affairs needed brightening with just such refined jollity.

Antoinette Le Brun, soprano, sang a waltz song by Ardit and a decidedly humorous Chinese ballad to the huge delight of the Pleiades' members at their last Sunday's meeting in their new quarters at Eighth avenue and Fifty-eighth street. Hallette Gilberté, the Boston composer, gave a musical setting of two impromptu selections. Mrs. Hallette Gilberté read a poem with musical accompaniment. Clarence T. Wiegand, Russell Hoyt, Mabel Dixie and G. Edwards also added fetching vocal numbers to the entertainment.

Madame Methot sang Goddard's "The Siesta" and Jeanne Langtry's "My Rose" at Gilbert White's at home in his 74 South Washington square studio last Saturday afternoon. Anna Jewell played Liszt's "Hungarian Rhapsody" and several lighter numbers artistically. Grace Trobel Colbron added to the entertainment's charm with her dramatic reading of "Rita, the Music Hall Singer."

Mary L. Lansing, known as an oratorio singer, has joined the caravansary of vocal instructors, and will hereafter demonstrate to scholars the pons asinorum of vocalistics at No. 132 West Thirtieth street.

M. Justina Luppen, the concert pianist, a former pupil of Varetta Stepanoff, of Berlin, has opened a studio at 11 West Twenty-first street.

It isn't every day that a singer receives letters of appreciation from those who have engaged his services, and this one particularly pleases the recipient, William Harper. It reads: "My dear Mr. Harper—You certainly made a profound impression on your audience, and people are loud in their expressions of appreciation and pleasure. Personally I think your work equal to the best I have heard. I shall hope to have you again. With best wishes for your success. Very sincerely yours,

"Charles Andre Filler,  
"Conductor Ladies' Choral Club."

#### A Real Bel Canto Teacher.

GILDA RUTA will shortly give a pupils' recital which will be an eloquent exposition of her unusual ability as a vocal teacher. Madame Ruta, herself an Italian, is one of the few competent exponents of the real bel canto, and has no superior in the traditions of that most famous of all singing methods.

## SAN FRANCISCO.

SHERMAN, CLAY & Co's.  
SAN FRANCISCO, February 6, 1905.

**D**E PACHMANN has played here in four concerts: January 23 and 27, matinee January 28, and a Pop concert yesterday afternoon at Lyric Hall. The concerts have been under Will Greenbaum's management and well attended, Pachmann's genius being enthusiastically appreciated. As an interpreter of Chopin one cannot conceive anything more subtle or deliciously Chopin-esque. The artist received a big ovation here.

The Dolmetsch trio have been playing here this week at Lyric Hall to interested audiences. The concerts are educational as well as quaint and the music is a revelation of olden time melody. Miss Salmon's voice in the old songs is very sweet and fittingly qualified to express music written to harpsichord and lute accompaniment. A feature of one of the concerts was Miss Salmon's "Harmonious Blacksmith," "played as Handel played it" on the harpsichord. The Dolmetsches are all artists, each being perfectly familiar with all the instruments. Two extra concerts are announced for this week, in which music for harpsichord, clavichord, lute, virginals, viol d'amour, viol da gamba and other archaic instruments will be given.

A concert for the benefit of the Seamen's Institute was given in the lecture room of Trinity Episcopal Church on Thursday night. The program, which was one of unusual excellence, was under the direction of Mrs. Marriner Campbell. The numbers were rendered by the Brahms Quartet—Millie Flynn, soprano; Cecilia Decker-Cox, contralto; A. A. Macurda, tenor; H. L. Perry, bass; Julia Rapier Sharp, accompanist; Oscar Weil, director. The quartet rendered a cycle of Serbian romances, by George Henschel, first time of hearing in San Francisco, giving them a very beautiful interpretation. They were assisted in the program by Mrs. Klippel Schaffter, Marian E. B. Robinson, Miss Sharp and Arthur Weiss, the well known 'cellist, in numbers by Mendelssohn, Liszt, Chadwick and Popper. If space permitted a fuller account would be given, as the work of all the participants bore the stamp of very high artistic merit.

Creatore and his Italian band are drawing large crowds this week at the Alhambra, with Madame Barilli, soprano, and Signora Sodero, harpist. Friday night a Wagner program aroused great enthusiasm for the splendid rendering given of excerpts from "Tannhäuser," "Lohengrin," "Die Walküre" and "Parsifal." Creatore comes here under the management of Will Greenbaum.

Among the most eagerly anticipated announcements for the season are those heralding David Bispham, the renowned baritone, who comes to us for a series of three concerts, to be given at Lyric Hall, under direction of W. L. Greenbaum, on Tuesday, February 21; Thursday, 23d, and Saturday matinee, the 25th. A special concert will be given for the St. Francis Musical Art Society on Wednesday, the 22d, with Strauss' "Enoch Arden."

The Sacramento Saturday Club will also have Mr. Bispham in an Artist's Day program.

The first concert of the Loring Club since the death of its founder and director, David Loring, took place on Tuesday night, under the leadership of W. C. Stadfeld, with J. C. Fyle at the organ and Fred Maurer, Jr., at the piano. The club was assisted by Cora Hall, soprano, and Paul M. Friedhofer, violoncellist. The concert was given as usual in Native Sons Hall, and was well attended. An interesting program was rendered, the incidental solos being taken by W. E. Dyer, A. A. Macurda and Dr. Humphries. The latter substituted for Mr. Brenner, who was unable to appear. The concert was in every way most enjoyable and a gratifying success.

This afternoon, at the Sorosis Club, in the pretty little hall of the clubhouse, Ida Gray Scott gave the musical numbers, which comprised the following songs: "Bid Me to Live" (Rogers), "Midsummer Dreams" (Guy d'Hardelot), "Parting" (Abbie Gerrish-Jones) and "Song of Sunshine" (Goring-Thomas). In encore Madame Scott sang "A Persian Lullaby" (Abbie Gerrish-Jones). Madame Scott is a newcomer and a valuable addition to our musical profession, being the possessor of a strong dramatic soprano of beautiful quality, sweet and vibrant, and a charming magnetic personality that wins people to her instantly; she has opened a studio in the Fairview Hotel.

George McManus, the young Seattle pianist in whom Harold Bauer takes such a deep interest, recently gave two piano recitals in Seattle and in Tacoma. His program was selected on both occasions from the works of Bach, Mendelssohn, Schubert, Dvorák, Schütt and Chopin. The young pianist is a pupil of Mrs. van Ogle, of Seattle, who has every reason to feel the utmost gratification in the work she has accomplished with a most promising pupil. Though but seventeen years of age, young McManus is the very efficient organist of one of the largest churches in Seattle.

At a recent concert given at the Y. M. C. A. concert hall the Mozart Concert Company was assisted by Julie Petersen, the flute virtuosa. Miss Petersen has received the most favorable press notices wherever she has appeared, and though a very youthful artist as yet, has played in many countries, winning golden opinions everywhere. Miss Petersen is of Danish birth, and has enjoyed the patronage of Her Royal Highness Queen Alexandra of England.

The Sacramento Saturday Club gave a Liszt-Grieg program at their 174th recital at the Congregational church at the Capital City on the afternoon of the 28th. An organ number by Addie Tillinghast-Pinkham was finally omitted owing to the unfit condition of the pipe organ, which is notoriously out of repair, though primarily a fine instrument. The rest of the program, following a program analysis by Henrietta Andriot, was given by Lulu Yoerk (lately returned from study in Europe with Godowsky), the Mesdames J. A. Moynahan, J. H. Copper-smith, R. H. Hawley and Frances Moeller, May R. Carroll, Shirley L. White, Mrs. Albert Elkus and Elizabeth Taylor. The latter played a Grieg concerto, op. 16, with fine feeling and execution. She was accompanied on a second piano by Maud Blue. The club president, Mrs. Albert Elkus, though a pianist par excellence, of prodigious attainments, is seldom heard in public, and it was a matter of intense pleasure to the club that on this program she played the "Walderauschen" of Liszt. Mrs. Elkus is the mother of Albert Elkus, the young California composer, and he owes much to his mother's home training and intelligent oversight of his musical development. Owing to Arthur Friedheim's annulment of his appearance before the club the day has been filled with an engagement of the Dolmetsch-Salmon musical combination, who perform on virginal, clavichord and violone, lute, viols, harpsichord, viol di gamba and other archaic instruments, rendering ancient melodies. The Dolmetsches are this week performing at Lyric Hall under the management of Will Greenbaum.

Ida Gray-Scott, one time member of the Hinrichs Opera Company, and a dramatic soprano well known in European cities, New York and Eastern cities, has located at the Fairview Hotel, where she has opened a studio and in the near future will give a series of studio recitals. Oville Harrahd, a young tenor of Indianapolis, and who received all his education from Mrs. Scott, was recently "discovered" by Schumann-Heink, who was so impressed with his talents that she has made a protégé of him and has offered him a two years' course in Germany to complete his education. This is a decided tribute to Mrs. Scott.

MRS. A. WEDMORE JONES.

#### Vocsey in Boston.

VECSEY played in Boston yesterday, and will play there again on the 17th. He then leaves for the West.

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## WASHINGTON.

WASHINGTON, D. C., February 10, 1905.

**A** TESTIMONIAL concert was given this week for the benefit of the orchestra fund. Geneva Johnstone-Bishop, Sydney Lloyd Wrightson and Richard Schubert were soloists. Reginald de Koven director. Owing to Mr. de Koven's illness, Herman Rakemann conducted the last Popular concert. The orchestra goes now on a tour in the South, accompanied by Geneva Johnstone-Bishop. A soirée musicale planned as an adieu to Mrs. Levete-Rowan, of San Diego, Cal., who has been visiting Washington, has been postponed by Mrs. Bishop owing to the Southern tour. Cornelius Rübner appeared as piano artist and as composer at recent concerts of the orchestra. Miss Arley C. Mott, protégée of Mrs. Bishop, and brought with other musicians from San Francisco to Washington, will accompany the latter on the Southern tour. Mrs. Rowan is a prominent musician in the West, and returns to that country today. She was soloist with the Washington Symphony Orchestra on Sunday evening.

Sydney Lloyd Wrightson is taking in more teachers into his College of Music. He is rehearsing the Musical Art Society and high schools for concert work. He was honored at the testimonial concert in the "Pagliacci" prologue, part of which was repeated.

Josef Kasper has commenced rehearsals of the Georgetown Orchestra for a concert in the spring. Elgar's "Dream" has been postponed. Francesca Kasper will sing the soprano part in Verdi's "Requiem," to be given by the Choral Society April 30.

T. Arthur Smith announces the appearance of Sembrich on the 16th under the management of Katie V. Wilson. Fannie Bloomfield Zeisler is announced by Agent Ernest Philpitt for the 23d. Miss Unschild, under the same management, plays a piano recital on the 28th. Galski is looked for with Paur and the Pittsburgh Orchestra.

Miss Unschild this week gave a lecture on "Descriptive Music in Beethoven's Sonatas." She gives several concerts in the South in two weeks. Her next matinee in the public schools will be next week. Alys Bentley will conduct the "Spinning Chorus," from "The Flying Dutchman," with her Normal School class next week.

Stephen J. Kubel, director of the choir of St. Aloysius Church, is Hanoverian by descent, born in this country. He possesses an intense love and devotion for music among many sterling qualities. He disclaims to the "professional" in music, but is none the less a clear thinker on musical topics, well informed, and of sound musical principle. He regards music as a science of the highest order, to be approached by knowledge and power as well as desire for enjoyment, and he regards ignorance or frivolity in its pursuit as sacrilege. Anxious for light as to interpretation, he went to Germany where he haunted concerts directed by Von Bülow, Brahms, Joachim and Rubinstein, while study-

ing under both Scharwenkas. While there he fortified his musical mentality by every means in his power for the sake of right musical thinking alone, but is extremely modest as to his acquirements.

He has managed the music of his church some ten years. The choir is one of the best and most ambitious in the city. Blanche M. Rogers, Clara Drew, A. W. Porter and John A. Finnigan, one of the few genuine tenors in the country, compose the quartet. The chorus is finely trained. The work of rehearsal is looked upon as real pleasure by all concerned. The recent concert given by this choir alone under Mr. Kubel's direction at a saengerbund assemblage showed what can be done in this line by careful and conscientious work governed by enlightened intelligence. Although one of the most modest of men some of the ideas advanced by Mr. Kubel must be cited here later on in the interest of music work.

The address of Clara Drew's studio for vocal work is 1432 N street, Washington. Miss Drew's talent and style as one of the leading contraltos in the States have been attested to by the entire press of the country. A season of teaching in Boston added the values of instructor to those of artist. Washington has ratified both reputations in public and private performance, and Miss Drew is regarded as one of the most valuable additions of recent times to Washington life. A recital to be given by Miss Drew on the 21st is looked forward to with much interest by musicians. Mrs. Edward Kelly has come to Washington from Philadelphia as a special accompanist. She has shown her capacity for this line in dramatic and studio rehearsal and in solo accompaniment here. She is engaged as special accompanist for Thos. Evans Greene, the concert singer and dramatic professor, but desires more work as accompanist for soloists. Her address is 643 East Capitol street, Washington. Help this young musician to a good start.

Miss Liebermann is soon to offer the novelty of two Italian operas played at the same time upon several pianos by piano students of her school. To do this she practically rearranges the time of various movements, bringing the prayer and the ballet, the march and the dance into rhythmic uniformity, and uniting the songs of bass, tenor, soprano, baritone and alto of both compositions in one mélange of melody. She makes, herself, necessary transpositions, changes of key, &c., and arranges a third part or "leader" to be played by herself on a separate piano as a conductor for the strange harmony.

The Academy of the Holy Cross held a musical examination in the school this week. Twenty students of music were examined in various branches, vocal and instrumental. Wagner, Mendelssohn, Mascheroni, Chopin, Von Weber, Chaminade, Raff, Godard, Schubert, Grieg, Bohm, Oberthür, Braga, Merkel and Rubinstein were among the composers of the musical tests employed. Several of the students show marked talent. All evidenced the careful training to which they are privileged. Sister Paschavie is musical director of this school, which is on Massachusetts avenue, Washington.

Otto Torney Simon has been chosen director of an important and entirely new musical organization, the members of which are women singers selected from the Episcopal churches of Washington. Good voice and correct ear constitute eligibility. A musical person so authorized is to keep a quorum of at least ten voices from her church in touch with the organization proper. The object is to improve musical taste in general, the singing in church in particular, and to provide efficient and beautiful musical help for the various religious festivals of the church. The choice of director is well made, Mr. Simon being past master in the art of producing harmony, individual and musical, among ladies of culture. Thirteen churches are already represented. Rehearsals have begun. The first work studied will be a "Stabat Mater," by Pergolesi.

Mary A. Cryder announces the first public performance of her "Cantori Napolitani" at the Washington Club on

February 14. Jeanne Nuola, a talented opera singer of European reputation, comes from New York to be vocal soloist of this novel and delightful organization. The work represents musical work heard by travelers in Italy, played and sung by native troubadours. "O Bella Napoli" and "Mari Maria" are gems of this type. Between songs will be selections from operas by the Mandolin Quartet. This entertainment has already entertained members of the White House.

Oscar Gareissen announces his third song recital, including Brahms, Schubert, Sinding and Rubinstein on the program. Mr. Gareissen will henceforth visit Washington three times a week instead of once. Later on he comes here as headquarters. His address here is 1327 F street. This artist is an immense favorite in Washington.

W. Edw. Heimendahl, of Baltimore and Washington studios, has been engaged to take charge of a class in voice culture in the Peabody Institute, Baltimore.

Frank Norris Jones gave a soirée musicale at his residence this week. His program included a prelude and fugue, by Mendelssohn, Brahms' "Capriccio" and rhapsody, a rondo by Beethoven; Chopin numbers, including the A flat polonaise and several encores. Saint-Saëns' concerto, op. 2, was played by Mr. Jones and his teacher, S. Fabian. Mrs. Rowan sang several numbers. Another recital will shortly be given. Mr. Jones is regarded here as one of the most brilliant of the young pianists.

Mignon Lamasure will play at Miss Drew's recital and also at that of Johannes Miersch on the 20th. A musical reading of "Evangeline," by Miss Prall and Mrs. E. P. Knorr, the pianist, was given at the Friday Morning Music Club this morning. Mrs. Clarence B. Rheem is singing in church, filling the place of a friend. Mrs. Rheem is one of Washington's favorite contraltos; is member of various musical organizations; is ardent and enthusiastic in all her work, an accomplished player as well as singer, and a great lover of home music.

Mrs. Routt-Johnson gives a concert at the Willard this week to introduce a gifted child pianist from her school, Gladys Aline Strong. A local tenor will assist. Marie Louise Burden is doing much good in piano schools with her kindergarten method for the teaching of piano to beginners at 1734 K street. Louise Colbourne represents the Fletcher method in the McReynolds-Koehele School. Frank Norris Jones is an exponent of the Clavier system, under S. Fabian, acquiring his remarkable proficiency in five years.

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Pool are among the leading movers toward a canvass of Washington in favor of the Symphony Orchestra.

Fannie M. Sheve, Edwin Minnick, Harry L. Sheetz, M. G. Siebert, Henry Schwakopf, Wm. A. Mooney, Emilie E. Moir, Benj. Morris, August Schmidt, Jacob Scharf, Anna Murphy, Olive Quinton, Lucy Pascal, Geo. Plitt and Leon Pohlmann are among music teachers in various sections of Washington District.

The letter appearing over Miss Randolph's signature in the last issue of THE MUSICAL COURIER was neither written nor authorized by her, although she was responsible for the statement that Miss Cryder is dependent upon her professional work for a means of livelihood.

FANNIE EDGAR THOMAS.

#### Miss Killingworth Brown's Recital.

[WASHINGTON CORRESPONDENCE.]

ELIZABETH KILLINGWORTH BROWN, daughter of the late David Wolfe Brown, for forty years official reporter of debates, is just entering upon a professional career as concert and oratorio singer. Miss Brown's voice is a true contralto extending from low D to A, and although she has as yet not studied abroad she has studied with the finest teachers in this country, such as Oscar Saenger, Francis Fischer Powers in New York, and Etta Edwards in Boston. Miss Brown has arranged a recital for her debut, to be given in the ballroom of the New Willard, on February 24, at 4:15, and she will be assisted by Francis Rogers, whose beautiful singing was so much enjoyed at the Ysaye recital, and Alice Burbage, the pianist whose playing is always artistic and delightful. Miss Brown's patronesses include the official as well as resident society women, such as Mrs. Shaw, Mrs. Fairbanks, Mrs. Elkins, Mrs. Symons, Mrs. Foraker, Mrs. Depew, Mrs. H. Kirke-Porter, Mrs. William Phelps Eno, Mrs. Chaffee, Mrs. Thomas Nelson Page, Mrs. Boardman, Mrs. Wynne, Mrs. Swanson, Miss Wells, Miss Cannon, Mrs. Grosvenor, Mrs. McLean and Mrs. Wadsworth.

#### Allen-Freeman Studio Musicals.

THE beautiful and spacious studios of Misses Allen and Freeman in the Y. M. C. A., Scranton, Pa., are always the scene of much activity, both ladies having large classes in violin and voice. Recently they gave a musicale, of which the Scranton Republican said in part:

The program scheduled for Saturday afternoon's musicale, given by some of the advanced pupils of Misses Allen and Freeman at their studios, had the effect of crowding their rooms. Mina Frank gave a magnificent and dramatic rendering of the "Hear, O Israel." Agnes Faulda, of Kingston, sang with impassioned feeling two "Indian Love Songs" by Woodford. Bessie Powell, possessor of one of the sweetest and clearest of voices of silvery timbre, enchanted the audience with Hardelot's "Dragon Flies." The last vocal number was Cowen's spirited "Border Ballad," to which Albert Kellow gave an interpretation thoroughly in keeping.

The well known and ever welcome Allen Quartet played a Volkmann serenade and afterward a Norwegian dance by Cowen. Frances Budd, of Hector, N. Y., gave delicious interpretation to a "Sarabande" and "Gavotte" by Franz Ries. Leon Bly, of Carbondale, gave remarkable expression to two bits of Florelli's music, an "Etude" and a "Funeral March." As Mr. Bly played it no hearer could mistake the composer's meaning.

#### Opinions About Kelley Cole.

REGARDING a recent recital in which Kelley Cole took a leading part, the New York press makes these comments:

Mr. Cole has appeared a few times in public concerts, when he commended himself through his sincere and unaffected style and his skillful use of a voice that is naturally without great sensuous appeal, but that he employs in the singing of songs with intelligence and appreciation, and with a knowledge of how to make it count for the utmost.—The Times.

Mr. Cole's voice showed more freedom than it did at his last recital. His singing is grateful.—The Sun.

Kelley Cole, the excellent young tenor.—The Globe.

Mr. Cole, who sang with much feeling and expression, won much applause.—The News.

#### Fourth European Tour, 1905.



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#### SAENGER PUPILS IN

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JOHN YOUNG has become a great favorite during the past few years since he entered the ranks of professional singers. His voice is a pure tenor, of exceptional beauty and great carrying power. He handles it with consummate skill, and sings with great intelligence and taste. His style is so broad and dignified that he is peculiarly well fitted for oratorio work, and the extraordinary sweetness and sympathy of the voice make his song singing truly delightful. Like so many others, he began his studies in Saenger's class at the National Conservatory



JOHN YOUNG.

of Music, but after one season gave up his work for a time, and only in 1898 did he resume it in earnest, at which time he began to study privately with Saenger, continuing his work for five consecutive years, and indeed up to the present time, for he still studies at intervals. During his third year of work his voice developed so admirably that Saenger strongly urged him to give up business and devote his time and energies entirely to the profession. This he did, and as soon as he was released from business cares his voice began to grow stronger and healthier, and he made rapid strides in his art. He also advanced rapidly in the esteem of the public, and has been much in demand for concert and oratorio, in both of which he has been extremely successful. He has for years held one of the best church positions in New York, has taken part in some of the largest festivals, including the celebrated Bach Festival at Bethlehem, Pa., and has sung

with the most prominent societies in the land, including the Oratorio Society of this city, for which he has sung twice this season.

#### BACH FESTIVAL, BETHLEHEM, PA.

John Young, the tenor, brought intelligence and fine feeling to his work.—New York Times.

Mr. Young sang with feeling, sureness and wonderfully clear enunciation.—Philadelphia North American.

Mr. Young did acceptable work throughout.—Philadelphia Press.

The second number, a recitative for tenor, "He Comes, the Bridegroom Comes," was most exquisitely sung by John Young. Mr. Young possesses a rich voice and was not sparing in its use. His upper register was clear and sweet, and his method was excellent.—Bethlehem, Pa., Times.

For an intelligent conception of the text the tenor, John Young, was perhaps the best of the four soloists of the evening. His graphic rendering of the words of the aria "Thou Shalt Break Them" was a splendid bit of descriptive work.—Baltimore, Md., News.

John Young, tenor, of New York, made a distinctly favorable impression by his beautiful voice and the dignity of his singing.—Buffalo Express.

John Young captivated the audience with exquisite renderings of his numbers.—Rochester, N. Y., Democrat Chronicle.

Mr. Young established himself in the good graces of the Worcester people by a sympathetic rendition of "Thy Rebuke Hath Broken His Heart," during which a pin might have been heard falling. He also did fine work in "Thou Shalt Break Them."—Worcester, Mass., Telegram.

Mr. Young possess a voice of great purity of tone and extraordinary range. His solos received most sincere and merited applause.—Providence, R. I., Journal.

#### Hartmann and Royalty.

ARTHUR HARTMANN is at present making a tournee through Roumania and is everywhere meeting with unqualified success. On account of the fact that the Roumanian Court is in mourning for the death of the King's mother he did not play publicly in the court circles of Budapest. But he was received by the Queen, "Carmen Sylva," who is a great admirer of the young violinist. Mr. Hartmann has written the music of several of her poems, and to one of her longer works he has written a musical setting much after the fashion of the famous Strauss music to "Enoch Arden." At the invitation of the Queen Mr. Hartmann will go to Roumania in the spring, at which time "Carmen Sylva" will give a reading of her work with Mr. Hartmann at the piano.

#### Russian Symphony Program.

THE fourth concert of the Russian Symphony Society will take place at Carnegie Hall on Saturday evening, February 25, and will offer the following program, consisting of compositions new to New York:

First Symphony in G minor.....Katinskoff  
Suite, Silhouettes.....Arensky  
Baritone solos.....Francis Archambault.  
Excerpts from the opera Khovanshchina.....Musorgsky  
I. Introduction.  
II. Dance of Persian Women.  
Turkish March.....Musorgsky

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"His musical gifts truly astonishing."—New York Times.  
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## CINCINNATI.

CINCINNATI, February 11, 1905.

**T**HERE was a refreshing return to the quieter and more gentle moods of harmony in yesterday's Symphony concert, far different from that which was offered the preceding week, with the high strung elaborations and Oriental color of Tchaikowsky. The blooded mettle of the orchestra cannot always be given full rein and the quieter meadows and pasture, with the beautiful serenity of the sky overhead, are sometimes a welcome and necessary relief for the performers themselves. So thought Svendsen when, as a young man of not yet twenty, he recorded for future ages a work of exquisite beauty, yet molded altogether after the classic models in his symphony No. 1, D major. Mr. van der Stucken's conception of the symphony was well pointed out and clear. The elasticity of the orchestral material was again in better evidence—a closer adhesion of the forces and more finished rounding off of the result. The strings seemed to have regained their supremacy and the woodwind, even if the horns were occasionally rough, fell gracefully into their historical place as helps and color bearers. The andante, with its religious vein and beautiful woodwind touches, was delightfully given, and the "Allegretto Scherzando" tripped along as buoyantly as children playing in the wood. It is the only part of the symphony that has a Scandinavian character and coloring, and this makes it all the more interesting. The final movement was played with positive verve and brilliancy.

Still more in the old classic vein was the Brandenburg concerto, No. 4, of Bach—with José Marien, Messrs. Timmons and Weber playing the violin and flute obligati. It is astonishing to what perfection of form and color Bach brought this highest development of the old fashioned concerto. The orchestra played it with commanding preciseness of rhythm, with an absolute attack and a finish of detail that was only equaled by the inner sense of the interpretation. Mr. Marien played like a master of Bach, and Messrs. Timmons and Weber commanded an unerring musical tone. It was a compact, clean cut reading of which the orchestra could well feel proud. The overture to "The Flying Dutchman" was given with dramatic power.

Muriel Foster, the soloist, was received with compelling enthusiasm, and her triumphs at the last May Festival were repeated. She has a glorious contralto voice, of that mellow and yet carrying quality which is seldom found in any vocal organ.

The establishment of an orchestra, whether for educational purposes or public entertainment, is always an event of musical moment, and so it happened that in spite of the beastly weather a large and appreciative audience stood for considerable public interest on Wednesday night in the first concert by the Cincinnati Conservatory String Orchestra, under the direction of Pier Adolfo Tirindelli. The forces were largely of the school, augmented by some outside and symphony talent. As a program builder Mr. Tirindelli has unusual talent, and the concert was in this respect buoyant and exhilarating, not without a classic lining and a poetic background of Italian sky. The orchestra played with much finish, and, above all, with that keen intelligence that means soul and interprets to soul. The playing was marked by breadth and freedom of learning, and the narrow atmosphere of the classroom with its pedantry seemed to have disappeared altogether. The andante and allegro from Schubert's sonatina, op. 137, were

interpreted with a fine grasp of the contents. The "Ave Maria" of Verdi, with its appealing delicacy and well constructed crescendos, was devoutly given. Boehm's "Loure" pleased on account of its rhythmic swing and the positive enthusiasm with which it was played.

Mr. Tirindelli's "Mystica" was received with tremendous applause and given da capo. The mystic is crowned with a wealth of Italian melody. Prince Henry of Prussia's "Melody" is fashioned after a simple German folksong and touched with beauty. Henry Eish played the first movement from Viotti's violin concerto, No. 22, with some rough edges, but with commendable grasp and fluency. He seems to have in him the elements of a well grounded musicianship, and the broad melody in the movement was beautifully sustained. Nina Dale Parke showed herself of an artistic mold in two solos for 'cello—"Nachtstück," of Schumann, and Mattioli's "Danse Montagnarde." The latter was given da capo. Miss Parke commands a large musical tone. John Hoffmann, tenor, sang with feeling and beautiful voice quality Tirindelli's "Absent" and the "Orpheus" of Sullivan. Elsie Freitsch sustained her claim to unusual talent in the "Airs Russes" of Wieniawski. The premier of the orchestra was concluded with a quartet from Rossini's "Stabat Mater," sung by Della Eppinger-Bowman, Mary Ellen Teal, John Hoffmann and John F. Byrne.

There popular concerts by the Symphony Orchestra will be given at Music Hall at the close of the regular season.

J. A. HOMAN.

## The Guilman Organ School.

**T**HE midwinter examinations at the Guilman Organ School passed successfully and several very promising students were admitted to the roll. All students receive individual instruction from William C. Carl, the director.

Thursday evening of last week Mr. Carl gave his interesting lecture on the "Klondike" before the classes and a number of guests. At the conclusion of the lecture Edwin Wilson, solo baritone of the choir of the First Presbyterian Church, sang a group of modern songs. Among those present were Katherine E. Anderson, Vernon Clair Bennett, Gertrude E. McKellar, Mary Hendrix Gillies, W. G. Dodd, Frederic Arthur Mets, Jessie C. Adam, Bessie Brown, Evelyn G. Blauvelt, Elizabeth Bosworth, Mrs. K. P. Crane, Grace L. Darnell, Howard Houghton Clapp, Alida Brown, John F. Erickson, Mrs. Alfred Fox, T. Bath Glasson, Edith E. Grece, William E. Groubach, Edward E. Hand, John C. Johnson, Martha S. Koch, Mary A. Liscom, J. S. Lindsay, R. Chetwynd Laymon, Harold Milligan, William Mulraney, Edward H. Mohr, Mrs. Louise D. Odell, Oscar Oschmann, Ella E. Rogerson, Elsie Louise Carl, Mary L. Riker, Henry Seymour Schweitzer, Hattie Ullmann, Mary L. van Burkalow, Claude H. Warford, H. E. S. Wilson, Mrs. W. C. Wilbur, Lillian E. Robertson, Merrill M. Hutchinson, Edna C. Tilley, Florence Carl, Miss M. B. Low, W. P. Conway and Carlotta Felgmaker.

This Thursday (February 16) Dr. Duffield begins his course of lectures on "Hymnology."

## Janpolski's Singing Admired.

**A**LBERT G. JANPOLSKI gave a very successful recital before the La Salle Club at the Waldorf-Astoria Hotel, January 4, with a most versatile program. This consisted of Italian, English and Russian folk songs. He has been engaged to sing the solo baritone part of Coleridge-Taylor's "Hiawatha" February 16, with the Orange Mendelssohn Choral Union.

## Howard's "Expression in Singing."

**P**ROBABLY no book on vocal music, the voice, &c., now before the public goes into the why and wherefore so thoroughly as this book. It is handsomely bound in red morocco, with rough finish, and we continue giving a hint as to the contents by the following:

## CHAPTER XVI.

ENGLISH VOWELS.....Pages 99-101  
Helmholtz—Portuguese and English—not sung quite as they are spoken—eleven English vowels—two modes of shaping the mouth's interior—Er.

## CHAPTER XVII.

ITALIAN VOWELS AND CONSONANTS.....Pages 105, 106  
A, ah—E, our E—"pen", sometimes our E as in "there"—I, our EE—J is always a vowel, like I, only longer—O, our O (not), sometimes our O (note)—U, our OO (ooze)—C, our CH (church)—CH our K—other consonant sounds.

## CHAPTER XVIII.

FRENCH VOWELS AND CONSONANTS.....Pages 109-111  
Many silent consonants—A, not quite so broad as our A, as in "fan"—other vowels and consonants—Ex. (combining the two English ways for shaping the mouth)—U with the circumflex accent is held longer—OU, our OO (ooze)—OU with the circumflex is our OO, only longer—EU, our ur (burn)—nasal sounds—other French vowels—consonants—D S, T, and X are usually silent at the end of a word—exceptions—other consonants—Ex. (to acquire the rolled R).

## CHAPTER XIX.

GERMAN VOWELS AND CONSONANTS.....Pages 115, 116  
Third way of shaping the mouth for German vowels—Ex. (to make the vowel sound OE, or O with the umlaut)—Voltaire—German consonants.

## CHAPTER XX.

ENGLISH BALLAD.....Pages 119-122  
Words by Robert Burns. Music by Hastings.  
A RED, RED ROSE.....Pages 119-122  
Point left to the decision of the reader—climax—portamento, filar-di-voce—words of two syllables—the highest note of a phrase—the vanish—upward, or an anticipatory portamento—astrascino.

## CHAPTER XXI.

FRENCH ARIA.....Pages 125-127  
"Elle ne croyait pas," Ambroise Thomas.  
Transposed one degree—portamento on first element of all diphthongs—increasing the end of a phrase in preparation for a higher phrase—ritardando—avoidance of too many effects—preparing for a climactic effect—the neigh of the portamento.

## CHAPTER XXII.

GERMAN BALLAD.....Pages 131-133  
"Dein Angesicht," Schumann.  
Half groan introduction—the drop—syncopation—new breath taken after an address—a phrase when repeated, to be expressed differently—syncopated notes usually accented—effects to be multiplied towards the close.

## CHAPTER XXIII.

OLD ITALIAN METHOD.....Pages 137-141  
Has no discoverable existence—Teschner's antiquarian library—Tosi and Mancini and Vallera—Frederic W. Root—Werner's Voice Magazine—Tosi on portamento—Mancini's advice to pupils—called the windpipe an artery—Sieber—old Italian singing all now a myth, a matter of guesswork—constant cry of degeneracy since Plato, two thousand years ago—rules of Pope's choir—Liskovius—Fournie—Despinay.

## Criticism as She Is Wrote.

(From the New York Tribune.)

**"L A BOHEME,"** with Sembrich and Caruso in the cast, was given last night at the opera. Among those present were Mr. and Mrs. W. K. Vanderbilt, Mr. and Mrs. George F. Baker, Mr. and Mrs. W. G. Loew, Mr. and Mrs. Henry Clews, Mr. and Mrs. George Henry Warren, Miss Trevor, John Trevor, Mr. and Mrs. Edward R. Bacon, Mrs. Ogden Mills, Mrs. W. Seward Webb, Helen Cutting and her fiancé, Lucius K. Wilmerding, James Henry Smith, Mrs. Rhinelander Stewart, Mr. and Mrs. Clarence H. Mackay, Mrs. Potter Palmer, Mrs. Vanderbilt, Gladys Vanderbilt, Count and Countess de Rougemont, Mrs. van Nest, Mr. and Mrs. Karick Riggs, Mrs. Moses Taylor Campbell, Count Limburg Stirum, James H. Hyde, Mme. and Mlle. Réjane and Mrs. Stuyvesant Fish.

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 "Ope Thou Mine Eyes." Mrs. Maude Fenlon Bollman, Rockford, Ill.  
 "The Rose Chain." (Piano.) Miss Blanche N. Davis, Providence, R. I.  
 "The Rose Chain." (Piano.) Miss Helen Teevens, Boston, Mass.  
 "The Rose Chain." (Piano.) Miss Helen Teevens, Milford, Mass.  
 "The Rose Chain." (Piano.) Miss Augusta Appleton, Ipswich, Mass.  
 "The Rose Chain." (Piano.) Hotel Somerset concert, Boston, Mass.

## Mrs. H. H. A. Beach.

- "Jephthah's Daughter." (Aria.) Mrs. Maude Fenlon Bollman, Chicago, Ill.  
 "Jephthah's Daughter." (Aria.) Mrs. Maude Fenlon Bollman, Elgin, Ill.  
 "Jephthah's Daughter." (Aria.) Mrs. Maude Fenlon Bollman, Bloomington, Ill.  
 "Jephthah's Daughter." (Aria.) Mrs. Maude Fenlon Bollman, Rockford, Ill.  
 "Scottish Legend." (Piano.) Miss Alice Cunningham, Cambridge, Mass.  
 "Scottish Legend." (Piano.) Mrs. F. H. Estus, Boston, Mass.  
 "Gavotte Fantastique." (Piano.) Mrs. F. H. Estus, Boston, Mass.  
 "Gavotte Fantastique." (Piano.) Mrs. Kate Marvin Kedgie, Lansing, Mich.  
 "Menuet Italien." (Piano.) Mr. Arthur Foote, Rochester, N. Y.  
 "Menuet Italien." (Piano.) Miss Chapin, Auburndale, Mass.  
 "Menuet Italien." (Piano.) Miss Mary Pumphry, Orange, N. J.  
 "Fireflies." (Piano.) Miss Mary Pumphry, Boston, Mass.  
 "Fireflies." (Piano.) Miss Mary Pumphry, New York, N. Y.  
 "Fireflies." (Piano.) Miss Mary Pumphry, Brooklyn, N. Y.  
 "Summer Dreams." (Duets.) Faellen Pianoforte School, Boston, Mass.  
 "Summer Dreams." (Piano.) Auburndale Musical Club, Auburndale, Mass.  
 "Pantalon." (Piano.) Miss Chapin, Auburndale, Mass.  
 "Pantalon." (Piano.) Carl Lamson, Auburndale, Mass.  
 "Dreaming." (Piano.) Mr. Carl Lamson, Auburndale, Mass.  
 "Phantoms." (Piano.) Mr. Carl Lamson, Auburndale, Mass.  
 "Berceuse." (Piano and violin.) Miss Louie Davidson, Lansing, Mich.  
 "Berceuse." (Piano and violin.) Miss Gore, Auburndale, Mass.  
 "Berceuse." (Piano and violin.) Miss Bessie Bell Collier, Boston, Mass.  
 "Romance." (Piano and violin.) Mrs. Mabel Sharrock Farr, Woodstock, Vt.  
 "Romance." (Piano and violin.) Miss Glenn Priest and Mr. Benj. Guckenberger, Jamaica Plain, Mass.  
 "La Captive." (Piano and violin.) Miss Gore, Auburndale, Mass.  
 "Invocation." (Piano and violin.) Mrs. Frances M. Farwell, Alameda, Cal.  
 "Invocation." (Organ and violin.) Mr. Geo. H. Granberry, East Dedham, Mass.  
 "Invocation." (Organ and violin.) Mr. Samuel Mayer, San Francisco, Cal.  
 "The Years at the Spring." (Song.) Madame Evta Kilecki, Lewiston, Me.  
 "The Years at the Spring." (Song.) Miss von Wagener, Auburndale, Mass.  
 "The Years at the Spring." (Song.) Miss Greta Maasen, Chicago, Ill.  
 "The Years at the Spring." (Song.) Miss Matilda B. Rimbach, Boston, Mass.  
 "The Years at the Spring." (Song.) Mrs. Maude Fenlon Bollman, London, Ontario.  
 "The Years at the Spring." (Song.) Mrs. Maude Fenlon Bollman, Bloomington, Ill.  
 "The Years at the Spring." (Song.) Mrs. Maude Fenlon Bollman, Chicago, Ill.  
 "The Years at the Spring." (Song.) Mrs. May Sleeper Ruggles, Northampton, Mass.  
 "The Years at the Spring." (Song.) Miss Muriel Foster, Chicago, Ill.  
 "The Years at the Spring." (Song.) Mr. John Young, Newark, N. J.  
 "Shena Van." (Song.) Miss Lois Hobson Cecile, Spokane, Wash.  
 "Shena Van." (Song.) Thursday Morning Club, Boston, Mass.  
 "Shena Van." (Song.) Madame Evta Kilecki, Lewiston, Me.  
 "Shena Van." (Song.) Mr. Chase, Auburndale, Mass.  
 "Shena Van." (Song.) Mrs. Mary C. Mead, San Francisco, Cal.  
 "Shena Van." (Song.) Miss Helen Swayne, Alameda, Cal.

- "Chanson d'Amour." (Song.) Miss Crandall, Auburndale, Mass.  
 "Chanson d'Amour." (Song.) Madame Evta Kilecki, Lewiston, Me.  
 "Just for This." (Song.) Madame Evta Kilecki, Lewiston, Me.  
 "Ah, Love but a Day." (Song.) Miss Greta Maasen, Chicago, Ill.  
 "Ah, Love but a Day." (Song.) Mrs. May Sleeper Ruggles, Northampton, Mass.  
 "Ah, Love but a Day." (Song.) Miss Cutter, Boston, Mass.  
 "A Canadian Boat Song." (Song.) Miss Cutter, Boston, Mass.  
 "My Star." (Song.) Mrs. May Sleeper Ruggles, Auburndale, Mass.  
 "My Star." (Song.) Mrs. May Sleeper Ruggles, Northampton, Mass.  
 "My Sweetheart and I." (Song.) Mrs. Ada Markland Schofield, Lansing, Mich.  
 "Extase Exaltation." (Song.) Mrs. Ada Markland Schofield, Lansing, Mich.

## Alola Dietrick.

- "Eventide." (Song.) W. V. Dixey, Cliftondale, Mass.  
 "Eventide." (Song.) W. V. Dixey, East Boston, Mass.  
 "Eventide." (Song.) W. V. Dixey, Malden, Mass.

## J. H. Hahn.

- "Be Strong." (Sacred song.) Bruce W. Hobbs, Boston, Mass.

## Reinhold L. Herman.

- "The Silver Bell." (Women's voices.) Rubinstein Club, New York, N. Y.  
 "The Season of Roses." (Women's voices.) Lyric Club, Newark, N. J.

## Frank Lynes.

- "Apparitions." (Song.) Mrs. May Sleeper Ruggles, Auburndale, Mass.  
 "Apparitions." (Song.) Mrs. J. W. Courtney, Roxbury, Mass.  
 "Send Out Thy Light." (Song.) Miss Lillie MacColly, Truro, N. S.  
 "Send Out Thy Light." (Song.) Mrs. Maude Fenlon Bollman, Rockford, Ill.  
 "Spring Song." (Violin obligato.) Miss Edith Linton, Truro, N. S.  
 "A Question." (Song.) Miss Carolina de Tabritus, Halifax, N. S.  
 "My Love Sleeps." University Glee Club, San Francisco, Cal.  
 "Cavatina in G." (Violin.) Carter's Orchestra, Boston, Mass.  
 "Second Tarantelle." (Piano.) Miss Margaret Kitchell, New York, N. Y.  
 "Song of the Spinning Wheel." (Piano.) Adolph Roemermaun, New York, N. Y.  
 "If All the Pity and Love Untold." (Song.) Mrs. Maude Fenlon Bollman, Rockford, Ill.

## Edna R. Park.

- "Thou Art So Like a Flower." (Song, with violin obligato.) Miss Grace Battie-Brown and Miss Charlotte Kendall Hull, Raleigh, S. C.  
 "Memory." (Song.) Lena Beck, New York, N. Y.  
 "My Dearie O." (Song.) Prof. Harold L. Butler, New York, N. Y.  
 "My Dearie O." (Song.) Bruce Hobbs, Boston, Mass.  
 "There Was a Bonnie Lass." (Song.) Bruce Hobbs, Boston, Mass.  
 "It Is Na, Jean, Thy Bonnie Face." (Song.) Prof. Harold L. Butler, New York City.

## Frederick N. Shackley.

- "Song of Praise." (Cantata.) Fountain Street Baptist Church, Detroit, Mich.  
 "Song of Praise." (Cantata.) First Reformed Church, Passaic, N. J.  
 "Song of Praise." (Cantata.) Summerfield Methodist Episcopal Church, Port Chester, N. Y.

## H. J. Stewart.

- "A Winter Love Song." Shirley L. White, San Francisco, Cal.  
 "A Winter Love Song." Mrs. Greenleaf Kruger, San Francisco, Cal.  
 "A Winter Love Song." Miss June Connors, Oakland, Cal.

## Mehan Studio Recitals.

AN informal studio talk, with vocal illustrations, was held at the John Dennis Mehan studios, Carnegie Hall, February 8, in a series to last some weeks. Mr. Mehan said: "Poise means everything. No one can be successful in any line without poise." He was especially sharp in censuring singers who have tremolo. "No healthy mind likes it," said he; "when one gets to be a hundred years old, perhaps then it is excusable." He talked on nasal reinforcement. Mr. Mehan abounds in humor. Glenn Hall, the tenor, sang some of Bruno Huhn's songs. Mr. Mehan extends a cordial invitation to anyone interested in vocal problems to these Wednesday evenings.

## DETROIT.

DETROIT, Mich., February 10, 1905.

DEZSO NEMES and Madame Melitta Nemes gave the third recital in their series of chamber music concerts at the residence of Mrs. John Newberry last Friday evening, and repeated the program in the German parlors Sunday afternoon. Alice Ladue, contralto; De Motto Guilbo, viola; Luigi Motto, 'cellist, and N. J. Corey, organist, assisted Mr. and Mrs. Nemes.

Franz von Vecsey, the wonderful child violinist, was heard in recital at the Light Guard Armory Monday evening, February 6. The audience was stirred from the outset and delighted by the marvelous playing of this young Hungarian genius. As an encore he played "Traumerei" with an interpretation astonishing for one of his years. Herman Zilcher accompanied him most ably.

The fourth informal meeting of the Tuesday Musicales was held at the residence of Mrs. F. K. Stearns, 1685 Jefferson avenue, last Tuesday morning. The musical program was furnished by Miss Louie Davison, violinist; Winifred Scripps-Ellis, soprano; Mrs. Boris L. Ganapol, pianist, and a quartet consisting of Mrs. Ten Eyck, Mrs. Smith, Mrs. Taylor and Miss Stoddard. Mrs. S. Olin Johnson read a paper on "St. Petersburg as a Musical Centre."

Minotta Gouch, Florence Smith, Florence Birdsall and Frank Stephens took part in the concert training class recital of the Michigan Conservatory of Music last week.

The younger pupils of the Detroit Conservatory of Music gave a supplementary concert last Saturday afternoon.

Marie Barkume, M. A. Barkume and A. D. Wilkinson sang at the Niles College commencement exercises last week. Almira Barkume was the accompanist.

Hazel Barron, violin pupil of C. M. Vet, played Bach's aria on the G string and Hubay's "Czardas Scene" in a most pleasing manner at a concert given in the Y. M. C. A. Hall January 15.

Pupils of Elvin Singer furnished the program at a concert given under the auspices of the Printers' Club last Tuesday evening at Harmonie Hall.

Alfred L. Calzin gave the fifth in the series of organ recitals arranged by H. P. C. Stewart Wednesday evening at St. Andrew's Memorial Church. E. H.

## Richard Byron Overstreet Obsequies.

RICHARD BYRON OVERSTREET, late solo bass of the Church of the Transfiguration, was buried from that church Wednesday, February 8. He had been ill just a month, tonsillitis being followed by complications. The rector of the church, the Rev. Dr. Houghton, conducted the services. Walter Gale, of All Souls' P. E. Church, was at the organ and some of his choir assisted J. P. Dodd, the regular organist, as well as the regular choir, in the service. "Lead, Kindly Light," "In the Hour of Trial," "Nearer, My God, to Thee" were sung by the choir, and Robert C. Campbell, tenor of the choir, sang "I Heard a Voice From Heaven." Mr. Overstreet leaves a widow, Louise B. Voigt, the well known soprano, who sings at All Souls'.



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Chicago, February 11, 1905.

**O**RCHESTRA HALL, Monday and Wednesday evenings and Friday afternoon, witnessed three notable concerts, the first two being concerts given by the Pittsburg Orchestra, of which Emil Paur is the conductor, and the third, Friday afternoon, by the Chicago Orchestra, directed by Frederick A. Stock. The music presented on these occasions was varied, from the flowing classical of Mozart and the dignified of Beethoven to the emotional of Tchaikowsky and the brilliant of Liszt and Elgar. This wide range of different style and character of composition, aside from the piano soli, both by Eugen d'Albert and Emil Paur, comment on which will follow, afforded an adequate opportunity of studying again the acoustics of the hall, and it is worthy of note that after the above mentioned concerts a radical change has manifested itself in the opinion expressed by some of the most rabid antagonists of Orchestra Hall. Not only was there less criticism made regarding the supposed shortcomings of the hall, but comment was directed only concerning the rendition of the numbers on the respective programs.

In this connection the consideration of the Pittsburg Orchestra and Emil Paur comes under our immediate notice. Regarding Emil Paur as conductor: He who wishes to be master of others must in the first place be master of himself.

In saying that since its last appearance here, three years ago, the Pittsburg Orchestra has undergone a remarkable change for the better, it is not saying more than is really due to the efficient and enthusiastic direction of Mr. Paur.

It is an open question whether or not a conductor who becomes so absorbed in his task that he forgets his audience, his surroundings, and his physical self, still retains the attention of the men in his orchestra so that they do his bidding. When Paur conducts, he seems so oblivious to all things but consciousness of the performance of the composition in hand, that the auditor partakes of that same mental attitude and remains wrapped in undivided attention.

While technic is but the vehicle for the expression of art, still it must be adequate, and in his concentration we are sometimes prone to think that Mr. Paur neglects the purely technical for the dynamic effects he obtains. There is no doubt that Emil Paur is one of the great conductors we have in America at present, and the lofty ideals and earnestness of purpose displayed by him have already borne fruit in bringing his orchestra to the plane on which it now stands. That flaws may be found in the rendition of the works they have performed here is true, but the en-

thusiasm with which his men seem to attack their work counts for much in giving their interpretation the proper musical value.

In Beethoven's fifth symphony Monday evening Mr. Paur did not at all times adhere to the traditional, but his temperament seemed transferred to his men, and then the spirit and fire with which they played was refreshing. In the Wagner numbers the orchestra did the best work Monday. These readings of Paur's we have had from him before, when he conducted some of the operas here. His enthusiasm is contagious. Wednesday evening in the Tchaikowsky and Liszt numbers the brilliance of the compositions was at all times apparent. The orchestra had already become used to their surroundings and played with more assurance.

Emil Paur as pianist must surely be accorded some praise. His reading of the E flat concerto of Beethoven and the E flat of Liszt, as also the Busoni arrangement of the "Rhapsodie Espagnol," was musically and masterful. He has ample technic, and the ease with which he conducts a symphony and then plays a piano concerto is a feat not often witnessed. His success, it need not be mentioned, was complete.

## Eugen d'Albert With the Chicago Orchestra.

It is more than a decade since Eugen d'Albert, the renowned pianist, has appeared here, and an audience which taxed the last available space in Orchestra Hall was present to hear him Friday afternoon, on the occasion of the fifteenth public rehearsal of the Chicago Orchestra.

Hardly had Mr. Stock made his appearance when a storm of applause greeted him, and such a performance of the Mozart D major symphony as the orchestra gave yesterday was a fitting opening number to the worthy program which followed.

Eugen d'Albert gave a titanic performance of the "Emperor" concerto by Beethoven. He has long been known as a Bach and Beethoven interpreter, and he sustained the reputation early won by him. It is said that of late years he has devoted a great deal of his time to composition, to the detriment of his piano playing, but in his rendition of the concerto this was not noticed. He played with the same perfection of technic, phrasing and musicianship as of old. He was recalled a number of times, and gave as encores, first, the scherzo from Beethoven's sonata, op. 31, No. 3, and then the F minor impromptu of Schubert.

The symphonic variations, op. 78, by Dvorák, and Elgar's overture, "In the South," comprised the second part of a memorable concert. This program will be repeated this evening.

## David Bispham in Schubert's "Winterreise."

The third song recital of David Bispham last Sunday afternoon, Music Hall, February 5, consisted of the entire "Winterreise" cycle of Franz Schubert, given for the first time in Chicago.

Liszt said of Schubert that he was "the most poetical of musicians," and in the "Winterreise," composed so shortly before his death, some of the most beautiful songs that Schubert wrote are contained. As Mr. Bispham put it in his introductory remarks, this cycle is a "lyric tragedy," and among these twenty-four songs there is scarcely one which is not of a sombre character, yet here is some of the most inspired music, both in melodic and harmonic treatment, to be found in the literature of the German lied. The words of William Muller have found here a fitting musical setting.

Mr. Bispham was suffering with hoarseness in the beginning of the afternoon, but later this seemed to wear off as he progressed with his recital. In presenting this complete series he has acted as the pioneer in a field as yet unexplored by the average singer. He seemed to have invested himself not only with the spirit of the composer but the poet as well. In "Gute Nacht," "Erstarrung," "Der Lindenbaum," "Wasserfluth," "Irrlicht," "Die Post," "Der Stürmische Morgen," "Muth" and "Der Leierman," Mr. Bispham showed deep study not only in the mere detail of the singing of these songs, but also in the familiarity with the text and the purpose of the composer.

His singing and diction was a revelation to many of the singers in the audience, and even while hoarse he at all times gave an artistic interpretation. The performance was commensurate with an artist of Mr. Bispham's standing, and the generous applause which he received proved the esteem in which he is held.

Harold O. Smith, who supplied the piano accompani-

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ments, evidently is a student not only of piano but has entered into the spirit of both the poet and interpreter to such an extent that his playing added in no small degree to the artistic completeness of the recital.

#### Walter Spry.

Tuesday evening, Walter Spry, the well known pianist, gave a recital in Music Hall. Among the younger pianists in the city none is held in more esteem, not only by the public at large but by musicians in particular—and he surely deserves it, if we are to judge by his conscientious and artistic work. He has improved steadily and healthily, and his playing Tuesday evening was devoid of all mannerism and affectation. He played an ambitious program, the chief numbers of which were the Beethoven sonata, op. 31, No. 3, in F flat; the Schumann intermezzo from the "Carnival" and the Liszt legende, "St. Francis Walking on the Waves." All these, as well as the rest of the program, were rendered with musical taste and clean technic. He was assisted by Adolph Rosenbecker, violinist, who played the "Rondo Capriccioso" of Saint-Saëns and Beethoven's romanza in F. The recital was one of the Sherwood Music School series.

#### Glenn Dillard Gunn in Music Hall.

This afternoon Glenn Dillard Gunn, an authority on music and a pianist of ability, gave a pretentious piano recital. Mr. Gunn's aim has been and always will be of the highest in a technical and musical sense.

Particular mention should be made though of the Bach number, which revealed sincere appreciation of the Eisenach master, and of the Brahms rhapsodie, which was given with deep musical feeling, and the Chopin numbers showed an intimate knowledge of the Polish composer's style and temperament.

Arthur M. Abell, in his letter from Berlin last week, mentions the advent in Chicago of two European celebrities for next season, Waldemar Lütsch, the pianist, and Alexander von Fielitz, the composer. This news has created no little stir in musical circles in Chicago, and Dr. Ziegfeld's hurried trip to Europe is explained. These hurried and mysterious trips of the doctor have become in the last twenty years so regular and frequent, and so full of surprises to the musical world of Chicago, that the above announcement came very much as a matter of course. It was only a question of who the artists engaged were, and how many of them there would be.

Thomas Carlyle once told Dr. Joseph Joachim, "I don't care generally for musicians; they're an empty, windbaggy sort of people."

#### CHICAGO NOTES.

##### Vernon d'Arnalle.

The demands for Vernon d'Arnalle's services in recital grow apace with his enlarging art and voice. The past week recitals were given in Rockford, Evanston and Milwaukee, and but one expression was heard—that of glowing appreciation. Mr. d'Arnalle made his first appearance in Milwaukee, and achieved a success equalled by few. Critics were unanimous in their praise of his masterly work, and

not a few proclaimed him the greatest baritone heard in Milwaukee.

The annual piano recital of Rudolph Ganz, originally announced for February 26, has been changed to March 3. His recital will take place at Studebaker Music Hall under the direction of F. Wight Neumann. Mr. Ganz holds a leading position in the musical world, and there is no artist more admired for charming personality, as well as artistic ability, than Mr. Ganz. He has prepared a beautiful program.

At a musicale given by Mrs. Archibald Freer, No. 112 Lake Shore drive, David Bispham was the soloist. Besides being quite a society function a large musical audience was also present.

Fritz Kreisler, violinist, who scored an immense success at his appearance with the orchestra two weeks ago, will give his only violin recital in Chicago under the direction of F. Wight Neumann at the Studebaker Music Hall on Washington's Birthday, Wednesday afternoon, February 22.

#### Karl Reckzeh in Bloomington, Ill.

One of the most progressive pianists in Chicago, who is doing considerable concert work, is Karl Reckzeh. A sound musician and of extraordinary attainments, he is rapidly making his way to the front. Recently he gave a recital before the Amateur Musical Club in Bloomington, Ill., and among his numbers were the "Twelve Etudes," op. 25, of Chopin; these were performed in a truly remarkable manner, and he scored a great success.

#### William Beard Notices.

Mr. Beard's work is familiar to many Pontiac people, but to those who have never heard him his splendid singing is a revelation of what the human voice can attain. His range is remarkable, and in the upper register especially the notes achieve a remarkable sweetness with no loss of power. Flexibility, the effect of which his perfect control over the tones heightens, is another characteristic worthy of note. A wholesome and entire lack of mannerism only renders the expression he gives to whatever he sings the more truthful.

At the close of the recital congratulations the most sincere were showered upon Miss McMurray and Mr. Beard, mingled with expressions of the hope of hearing them many more times.—Pontiac, Ill., Sentinel.

Mr. Beard opened the vocal portion of the program with a recitative and aria from Handel which at once gave him opportunity to illustrate the wonderful power of his voice. He sang quite a number of songs—some in German—and all to the delight of everyone. Mr. Beard has a very easy and natural style and is a baritone with very remarkable control in modulation within his range.—The Daily Leader, Pontiac, Ill.

#### Malek's Tour.

Ottokar Malek leaves next week for an extended tour, which will continue until May 1, and will take in the principal cities of the South and Southwest. This tour has been arranged by Malek's manager, Charles R. Baker, who was so very successful last season in booking a record breaking tour for this artist. Cities where Malek was heard last year have been eager to re-engage him, so that Mr. Baker's task has been a comparatively easy one this season.

#### Victor Heinze.

The attention of music lovers in general, and piano students in particular, is called to the annual series of piano

recitals to be given by the pupils of Victor Heinze. Last year's series consisted of concerts at which six piano concertos, with full orchestral accompaniment, were performed. The success of those recitals was immense, for, although the performers were only students, the playing was artistic and finished to the highest degree. Among the pupils that appeared at those recitals was Hazel Harrison, who in the same concertos made a tremendous success last October with the Berlin Philharmonic Orchestra, before an audience that is without doubt the most critical in the world.

The German critics were unanimous in their flattering praise of her artistic attainments, but Victor Heinze is an energetic and progressive man. His ideas and ideals of music are of the highest order, and he hopes that this year's series of recitals will surpass anything his pupils have done before. The dates will be announced in a later issue.

The "Ring of the Roses," by Pascal, a cantata to be given March 7 by four pupils of Robert Boice Carson, will be the first presentation of this work in Chicago.

Jessie Taylor, soprano; Mattie Baldwin, contralto; Paul Roy Green, tenor, and Edward Wright, bass, comprise the artists who will take part.

Advanced pupils of Victor Garwood and Karleton Hackett will give a recital in Kimball Hall February 24, under the auspices of the American Conservatory.

Signor Janotta, a vocal teacher of prominence for many years in Chicago, has taken up his residence in Los Angeles, Cal.

#### Teachers in Studios.

The article in last week's MUSICAL COURIER regarding the foolishness of musicians in spending hundreds of dollars annually for studio rents has brought out the fact that the managers of the new Orchestral Hall will not rent studios to musicians, considering them undesirable tenants because of the continual sound and noise emanating from the studios. This noise constantly interferes with proper work in the studios, too. It is also learned that the management of one of the leading studio buildings where musicians are now housed does not particularly care to retain the musicians. Whatever may be the attitude of the owners of buildings, the musicians should not commercialize their functions by giving lessons in these business buildings, for reasons already given.

#### The Ragged Fraternity.

COMMENTING on the appearances to be made here this week by Weingartner and Gericke, the New York Herald says:

"Here will be the season's golden opportunity for the long haired critical fraternity to rhapsodize and analyze and differentiate, &c., over the contrasted symphonic tendencies of the Gaul and the Celt. \* \* \* This is indeed an enormous musical program for two days—or, as a long haired critic once put it, 'a gargantuan banquet, calculated to make even a musical hypodioscal lapse from sheer exhaustion into a kyphoscoliotic condition.'"

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## BOSTON.

BOSTON, February 11, 1905.

**M**RS. FRANKLIN SALISBURY'S pupil, Mrs. A. A. Hawley, who recently sang in "The Messiah" for the Handel and Haydn Society at a few hours' notice and without rehearsal, has been engaged for her third return engagement this season at Troy, N. Y., where on February 20 she will sing Gounod's "Galilæa" and Mendelssohn's "Hear My Prayer."

Marie Sundborg, also a pupil of Madame Salisbury, gave a successful concert in Potter Hall this week. She has been engaged for a concert tour in Norway and Sweden next summer.

Charles J. Dyer announces six musicales to take place in Worcester under the patronage of leading society women. Mr. Dyer will be assisted by Mrs. Langdon Frothingham, pianist, Thursday, February 16, at Mrs. Frank F. Dresser's, 49 Elm street; Heinrich Schuëcker, harpist, Boston Symphony Orchestra, Thursday, February 23, at Mrs. Howard W. Beal's, 55 Pearl street; Mrs. Hall MacAllister, soprano, Thursday, March 9, at Mrs. George Crompton's, Winthrop street; Lena Little, contralto, Thursday, March 23, at Mrs. Homer Gage's, 8 Chestnut street; Josef Keller, 'cellist, Boston Symphony Orchestra; Lewis Williams, pianist, Thursday, April 6, at Mrs. Francis B. Knowles', 34 Elm street; Marie Shedlock, story teller, London, Thursday, April 20, at Mrs. Joseph H. Walker's, 3 Ripley street.

Heinrich Gebhard, assisted by Bertha Cushing Child, contralto, and Nina Fletcher, viola, will give his second recital in Potter Hall on Tuesday afternoon, March 7.

Carl Sobeski will give another pupils' recital in Huntington Chambers Hall on March 1, when he will introduce Mollie Weston Kent, alto. A fine program has been prepared, and Miss Kent will be assisted by a number of Mr. Sobeski's best pupils. In celebration of Washington's Birthday Mr. Sobeski will give a musicale in his studio. A number of his artist friends from New York and Boston will be present.

The marriage of Hon. E. Nelson Blake, president of the First National Bank, Arlington, and Lucia A. Tucker, of

Chelsea, contralto at the Piedmont Congregational Church, Worcester, occurred Thursday afternoon.

Frederick W. Bancroft will give "Irish Songs and Song Writers" at the Tuileries, Monday afternoon. The second recital will be at the same place on Monday afternoon, February 27. Subject: "Shakespeare in Song."

An informal musicale was given last week by Vinello Johnson in Faelten Hall, Huntington Chambers, and was attended by a large and enthusiastic audience. The pupils who took part were Helen Dalton, Alice Chase, Deborah Corlew, Anna Whipple Sherman and Mrs. L. W. Wallace. Selections from "Faust," "Carmen" and "Don Giovanni" were sung.

Under the auspices of the Faelten Pianoforte School a recital was given last night by Mrs. H. H. A. Beach, before a good sized audience in Huntington Chambers Hall. Mrs. Reinhold Faelten read an introductory paper, commenting briefly upon the program played by Mrs. Beach, which included two examples from the works of Bach (the fantasia in C minor, and prelude and fugue in G minor from the first book of the "Well Tempered Clavichord"), Beethoven's sonata, op. 81a, compositions of Brahms, Richard Strauss and Chopin, and a series of her own compositions, "Variations on Balkan Themes," which was played for the first time. Mrs. Beach is seldom heard in public, as for some years she has devoted herself to composition. At the conclusion of the program she responded to the applause by a composition of her own, entitled "Fireflies."

A song recital will be given in Steinert Hall on February 16, by Jeanne Faure and Kelley Cole, of New York.

Gertrude Walker's recent concert at Huntington Chambers was well attended. She was assisted by Adelina Connell and Leon van Vliet. Miss Walker has a fine soprano voice, and sings with artistic sense and feeling.

Frances Rock gave a piano recital Thursday evening in Steinert Hall.

Florence Dingley gave a concert Thursday afternoon at the Tuileries, assisted by Minnie Longley and Daniel Kuntz.

Songs, violin pieces and piano pieces by Edith Noyes Porter were given in Steinert Hall Friday evening.

The Orpheus Musical Society, Carl Kaufmann conductor, gave a concert Friday evening in Jordan Hall, assisted by Bertha Child Heberlein, 'cellist, and a horn quartet. The accompaniments were played by John C. Kelley.

The program of the Symphony public rehearsal and concert of February 24 and 25 will include Sinding's suite in F major, "Episodes Chevaleresques," op. 35 (new); Busoni's transcription of Liszt's "Spanish Rhapsody" for piano (Ernest Schelling, pianist, his first appearance here), and Brahms' Symphony No. 1, in C minor.

## MUSIC OF THE WEEK.

Sunday—Chickering Hall, 3:30 p. m., seventh chamber concert the Longy Club.

Monday—Steinert Hall, 3 p. m., recital by Anton Hekking, violoncellist.

Tuesday—Symphony Hall, 8 p. m., first concert of Franz von Vecsey; Herman Zilcher, of Berlin, pianist. Potter Hall, 8 p. m., fifth concert of the Kneisel Quartet.

Wednesday—Steinert Hall, 8 p. m., piano recital by Frank O'Brien.

Thursday—Steinert Hall, 3 p. m., song recital by Jeanne Faure, mezzo soprano, and Kelley Cole, tenor; Jordan Hall, 8:15 p. m., piano recital by Silvio Risegari.

Saturday—Symphony Hall, 2:30 p. m., second violin recital by Franz von Vecsey.

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## QUESTIONS AND ANSWERS.

## Safonoff Bandmaster.

NEW YORK CITY, February 3, 1905.

To The Musical Courier:

There are about 750,000 Russians in New York and vicinity. Many of them were devoted to music in their own country. There is a Russian Symphony Society here that gives Russian music and has a Russian conductor. There are many mistakes made about Russian music in the New York papers, including your paper. You have no correspondents in St. Petersburg and Moscow, none in Kiev, none in Kharkoff, Odessa, and none in the smaller towns, and your Russian information is not only dubious but it has not been well digested for the past few years since I have been reading your paper. Of course, the daily papers only have scraps of information about Russian music.

I was very much astonished at all the fuss made about Safonoff, and none of you knew that he was a bandmaster in Russia. Now, there is no harm in being a bandmaster, but that accounts for his peculiar style of conducting, which is that of a bandmaster. He therefore produces those bizarre and forced effects with his orchestra which we have noticed here, and also gives that preponderance to the brass. That accounts for it.

Yours very truly,

FF.

THE MUSICAL COURIER has had correspondents in St. Petersburg and Moscow. There are many interesting phases of Russian music that are of deep interest to the world at large, but the Russians themselves are encased within the boundaries of their country and have a large constituency to work for. In times of peace and prosperity it is seldom that a Russian musician comes out of Russia. Safonoff himself had to be brought forward after a great deal of effort to come away from Moscow. He has traveled in former years, giving concerts in the larger cities

of Western Europe, and it was duly recorded in this paper at the time. There are many Russian composers of influence and standing who would absolutely refuse to leave Russia.

## Brooklyn Questions.

BROOKLYN, N. Y., February 5, 1905.

To The Musical Courier:

Kindly let me know in what keys are the clarinets, horns and trumpets in the finale allegro of Brahms' symphony in F?

Besides letting me know the keys, you may add also what clarinets, either B flat or A clarinets, are used, and what horns and what trumpets?

Let me also know where I can get a circular stating all conditions of the Paderewski contest which is going on at Boston? An early reply will oblige,

Yours truly,

MAURICE SIEGEL.

In the Brahms symphony use is made of the B flat clarinet, horns in C and F, and trumpet in F. The clarinet part is written a minor third higher than it sounds; the horn and trumpet parts are written a perfect fourth lower than they sound. There is no Paderewski contest going on in Boston at present. Only the preliminary announcement of the prize competition for American composers has been announced, and further details will be published at the proper time in THE MUSICAL COURIER.

## Borden Low Engagements.

ROLLIE BORDEN LOW'S engagements for this week include a private musicale in Philadelphia and the concert by the Rubinstein Club at the Waldorf-Astoria Thursday night. Mrs. Low's March bookings include a concert in Montreal, a recital in New York and Oliver M. Denton's concert at the Waldorf-Astoria Thursday afternoon, March 2.

## Walter S. Young's Choir.

THE choir of St. Luke's Church, Montclair, N. J., of which Walter S. Young is the choirmaster, gave a concert at the parish house, Tuesday evening, February 7. The choir of fifty voices sang their part songs splendidly, with precision and beautiful quality of tone. Two of the assisting artists, Miss Kimball, contralto, and Mr. Goodwin, bass, are pupils of Mr. Young. Mrs. Walter S. Young was the pianist and Mark Andrews the accompanist.

The Montclair Times speaks of the soloists as follows:

First place among the soloists must undoubtedly be given to Mrs. Walter S. Young, who charmed her audience with her fluent technique and distinctive style in Chopin's valse in A flat and Chaminade's "Arabesque," both of which selections were enthusiastically encored. Eric Goodwin more than confirmed the reputation which he created for himself at the last concert. His voice has gained considerably in firmness and resonance, while his enunciation, always excellent, is now perfect. His manly, virile voice and extraordinary range and facility were well exhibited in Chadwick's noble "Bedouin Love Song," while he showed equal appreciation of the lighter side of his art in Battison Hayne's "Ould Plaid Shawl," and his two encore songs, "The Little Woman" and "Jenny."

May Kimball's magnificent voice and dignified style were shown to great advantage in Saint-Saens' aria from "Samson et Dalila," "Mon cœur s'ouvre à ta voix"; Goring Thomas' lovely "Winds in the Trees," Macdowell's rather vocally uninteresting "Midsummer Lullaby," and Mrs. Needham's "Hushen," which she contributed in response to a vociferous encore.

J. H.



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